

NEWS — Information — Entertainment — EVERY WEEK
IN THIS ISSUE: "LEOPOLD AUER AS I KNEW HIM"—by ARTHUR M. ABELL

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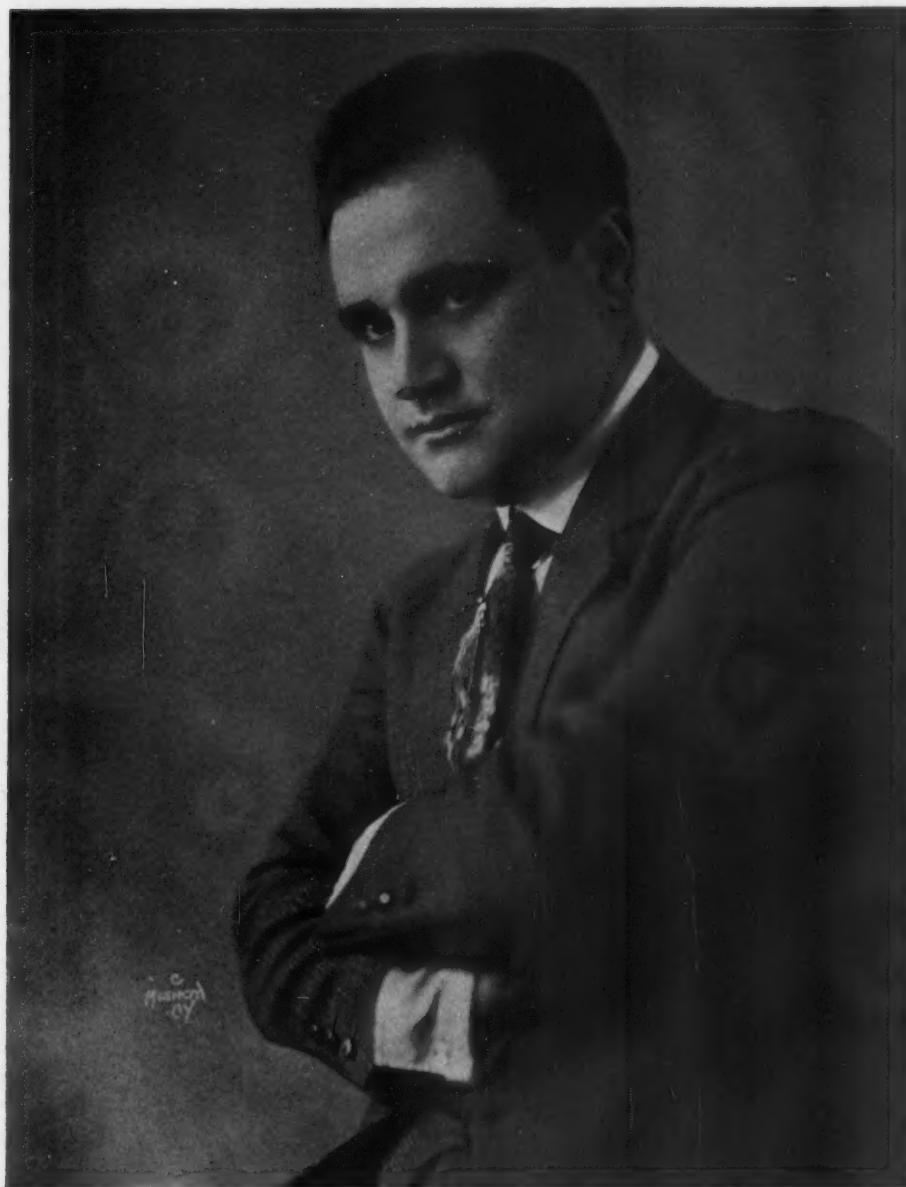
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NEW YORK, SATURDAY, OCTOBER 4, 1930

WHOLE NO. 2634



Gigli

Whose New York Recital Is Scheduled for October 19, at Carnegie Hall, Immediately Following His San Francisco and Los Angeles Opera Season and Just Prior to His Metropolitan Opera Appearances.



SILVIO SCIONTI,
pianist, whose winter season begins with a master class to be conducted at the Memphis Conservatory of Music from October 7 to November 1. Mr. Scionti will be heard in that city in concert on October 12. This active period of Mr. Scionti's follows close on a strenuous master class season which he conducted at the American Conservatory of Music in Chicago this past summer during which time Mr. Scionti was so busy he did not even have Sundays to himself. The few weeks' vacation which the pianist enjoyed were spent in Canada with Stell Andersen, his companion in the two-piano work for which these artists have become so well known.



NAN BROWN,
pupil of Irma Swift and well known Scottish soprano, who has toured England, Scotland and Canada, as well as this country. Miss Brown has a voice of beautiful lyric quality, with a range of three octaves.



CARL M. ROEDER'S SUMMER CLASS.

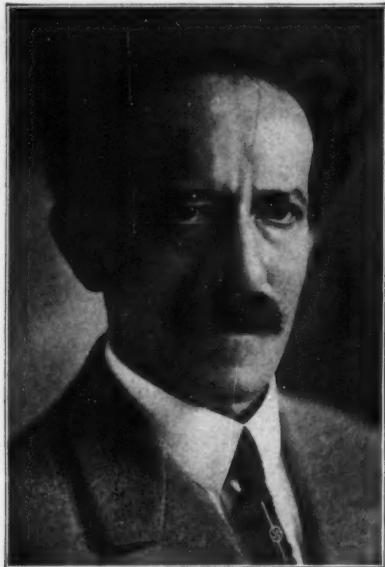
Carl M. Roeder's six weeks' course in piano playing at Barrington, Mass., was highly gratifying in every respect. The accompanying snapshot shows some of the students. Ruth Schaub won the open (highest class) gold medal in this year's Music Week contest, and Doris C. Frerichs, another talented pupil (seated on the wall), captured the Bamberger two years' scholarship last May. A program at the Barrington School on August 10 contained such interesting items as works for two pianos by Mozart and Saint-Saëns, played by Edith Schiller, Florence Samuels, Robert Gillman and Leonard Gillman, also solos by classic and modern composers played by the foregoing as well as by Polly Olcott and Doris Frerichs.



ISSAY DOBROWEN,
who will be guest conductor with the San Francisco Symphony Orchestra next January, February, March and April, pictured catching cod in Norway, between his Oslo Philharmonic concerts before the King. Young Dobrowen thinks his father is some fisherman.



SUMMER CLASS OF HORATIO CONNELL,
at Chautauqua, N. Y. From left to right: Arthur Holmgren, Eugene Ramey, Alfred de Long, Albert Mahler, Horatio Connell, Daniel Healy, Elizabeth Westmoreland, Rose Bampton and Florence Irons. Mr. Connell is a member of the voice department of the Curtis Institute of Music, Philadelphia, Pa. (Harold Wagner photo.)



GEORGE LIEBLING,
distinguished composer-pianist, one of the few surviving Liszt pupils, who has returned to the concert platform after a prolonged absence made necessary by a street car accident in San Francisco. During his long convalescence he has been living in Hollywood, busily composing and teaching. KFI, Hollywood's most important broadcasting station, has arranged with Liebling to play a weekly program of piano solos for them during the season.



GUY MAIER

(with books), photographed with a few of his students at the University of Michigan Summer School. Mr. Maier's courses were attended by professional pianists and teachers from almost every state in the Union.



OTTOKAR BARTIK,

who recently celebrated his birthday (a la American) in Czechoslovakia. Mr. and Mrs. Bartik will return soon to New York.

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NEW YORK, SATURDAY,
October 4, 1930

Metropolitan Opera Season Opens October 27

Flying Dutchman to Be First Revival, Followed by The Fair at Sorotchinsk and Le Preziose Ridicole—Boccaccio and Peter Ibbetson to Be Given Later—Maria Ranzow and Hans Clemens Added to Roster of Newly Engaged Artists.

General Manager Giulio Gatti-Casazza announces that Aida will usher in the season of the Metropolitan Opera Company on October 27, with Maria Mueller and Martinelli featured. Others in the cast will include De Luca, Karin Branzell and Ezio Pinza; Tullio Serafin will conduct.

The season at the Academy of Music in Brooklyn will open on October 28 with La Boheme, and Lucrezia Bori, Nanette Guilford, Edward Johnson, Antonio Scotti and Leon Rother will be in the cast. Vincenzo Bellezza will conduct.

In Philadelphia, also on October 28, La Gioconda will be heard with Rosa Ponselle, Julia Claussen, Gladys Swarthout, Gigli, Giuseppe Danise and Tancredi Pasero, Mr. Serafin conducting.

The season's first revival will be Wagner's Flying Dutchman, in German, which Artur Bodanzky will conduct. This work will also serve as the debut of the bass, Ivar Andresen, and Hans Clemens, tenor. Maria Jeritza, Marion Telva, Rudolf Laubenthal, Friedrich Schorr will be in the cast. The new scenery for this opera has been designed and painted by Serge Soudeikine. This opera has not been heard at the Metropolitan in twenty-two years.

On November 21, at a special matinee, Verdi's La Forza del Destino, will be given. In the cast will be Rosa Ponselle and Giovanni Martinelli. The conductor will be Tullio Serafin; the chorus master, Giulio Setti; and stage director, Ernst Lert.

Toward the end of November it is planned to offer Moussorgsky's three act opera, The Fair at Sorotchinsk, after Gogol. The conductor will be Tullio Serafin; the chorus master, Giulio Setti, and the stage director, Ernst Lert. The choreography will be by Rosina Galli, and the scenes and costumes by Soudeikine.

Lattuada's Le Preziose Ridicole, which

was presented last year in Italy for the first time anywhere, will have its American premiere the early part of December. Bori will be in the cast.

Toward the beginning of January will be given Boccaccio, by Suppe, with Maria Jeritza in the title role; the conductor will be Artur Bodanzky, and the new scenery has been designed by Joseph Urban.

Deems Taylor's new work, Peter Ibbetson, will be presented early in January, and Mr. Gatti-Casazza stated that in all probability Miss Bori, Edward Johnson and Lawrence Tibbett will be in the cast.

Lily Pons, new coloratura, will make her debut the last part of December, but no definite time has been set for the debuts of Myrna Sharlow and Beatrice Belkin. Other newcomers will be Claudio Frigerio, baritone; Olga Didur, soprano, daughter of Adamo Didur, who has been associated with the company for many years; Maria Ranzow, mezzo-soprano, and Hans Clemens, tenor.

When asked when William Tell and Iris would be given the genial impresario said, "not until the latter part of the season." In his usual nonchalant manner he stated that it was not for him to worry over new opera houses, when he was asked about the new projects. He also emphatically stated that the season promised to be a very thriving one and that there was a waiting list for the best seats in the opera house. T.

French Novelty to Open Chicago Opera Season

Departing from the usual custom of opening its season with an opera from the standard repertory, the Chicago Civic Opera Company has chosen a French novelty, Ernest Moret's Lorenzaccio, for its initial performance of the season, on October 27. The title role will be assigned to Vanni-

Marcoux, who created the character in the world premiere of the opera on May 19, 1920, at the Opera Comique in Paris.

It is interesting to note that during the entire history of Chicago's permanent opera organization, French operas have only three times previously figured in opening.

On this occasion Moret's Lorenzaccio will have its American premiere, and Vanni-Marcoux will make his first appearance on an opening night of the Chicago Opera.

Gigli Closes San Francisco Opera Season with Magnificent Performance of Lucia

News comes from San Francisco concerning the closing performance of the opera season there, with Gigli in Lucia. The telegram states that the theater was completely sold out. The tenor caused demonstrations of great emotion, gratitude and admiration for his magnificent singing. He was recalled alone after every act. His singing of the last act was marked by the beauty of his voice, and the tragedy in the accents of his interpretations, bringing tears to the eyes of his listeners.

Gigli Opens Los Angeles Opera Season in La Boheme

Word has been received from Los Angeles that when Gigli opened the opera season there in La Boheme on September 27, the opera house was entirely sold out. It was a decided triumph for the tenor.

A Son to Mr. and Mrs. Josef Hofmann

A son was born to Mr. and Mrs. Josef Hofmann, in New York City, on Sunday evening, September 28. The boy weighs six and one-half pounds, and mother and son are doing well. The MUSICAL COURIER extends its congratulations to the proud parents.

Clairbert in Her Greatest Coast Triumph as Lucia

Clare Clairbert appeared as Lucia with the San Francisco Opera Company on Septem-

Schipa's Buenos Aires Beau Geste

At the South American premiere of Rimsky-Korsakoff's Sadko at the Teatro Colon, Buenos Aires, on August 1, Tito Schipa sang the same composer's popular Song of India from behind the scenes. The incident is referred to by I. G. Labastille, Buenos Aires correspondent of the New York Times (August 14) as follows:

"Announced as a 'gift' to the audience and as a beau geste of the artist was the singing of the Song of India from behind the scenes, by Tito Schipa. It was exactly that—it was the delight of the evening. There is no question as to the popularity of this inimitable artist at the Colon. His every appearance sells out the house, be it in opera or concert."

ber 27. A telegram received regarding her appearance states, according to Selby Oppenheimer, that it was her "greatest triumph of all." Redfern Mason, in the San Francisco Examiner, wrote, after this performance, that "It was the finest singing ever heard in San Francisco. Clairbert was accorded the reception given to great artists." Gaetano Merola is quoted as saying it was "the most beautiful singing in late years." There were ten curtain calls after the Mad Scene, and over five hundred admirers crowded around the stage door awaiting an opportunity to greet Clairbert on her departure from the theater.

Omaha Symphony Acquires Conductor Littau

Announcement was made on September 29 that Joseph Littau, musical director of the Roxy Theater, has been engaged as conductor of the Omaha Symphony Orchestra, to succeed Sandor Harnati. Mr. Littau will continue at the Roxy until October 20. His successor there has not yet been announced.

Looff, Serge Prokofieff, Clara Rabinovitch, Ezra Rachlin, Anton Rovinsky, Ernest Schelling, E. Robert Schmitz and Carlo Zecchi.

Two-Pianos: Bartlett and Robertson, and Edwin and Jewel Bethany Hughes.

Organists: Palmer Christian, Lynnwood Farnam and Fernando Germani.

Harpist: Mildred Dilling.

Harpsichordist: Lewis Richards.

Trios: Cherniavsky Trio and Old World Trio.

String Quartets: Aguilar Lute Quartet, Hart House String Quartet, Lener String Quartet, London String Quartet, New York String Quartet and Stradivarius String Quartet.

Flutists: John Amadio and Georges Barriere.

Dancers: Anna Duncan, La Argentina, and Martha Graham.

Special Attractions: American Opera Company, Barrere Little Symphony, The Barrere Wood Wind Ensemble, Don Cossack Russian Male Chorus, English Singers of London, International Singers, Opera Recital Ethel Fox, soprano, Allan Jones, tenor, and pianist, in costume, Philadelphia Chamber String Simfonietta, Russian Symphonic Choir, Andres Segovia, guitarist, The Stringwood Ensemble, Wall Stephanie and Sherman Fern, costume recital soprano with harpsichordist.

F.

Community Concerts Predicted for 200 Towns in Near Future

Corporation Reports Courses in Fifty Per Cent. More Towns This Year Than Last—Election of Officers and Executive Committee.

Great progress in organizing towns on the Community basis was reported by Loudon Charlton, executive vice-president, at the annual meeting of the board of directors of the Community Concerts Corporation, held at the offices of the Corporation in the Steinway Building on September 25.

In reviewing the work of the past year, Mr. Charlton told the directors that the Corporation has this year organized fifty percent more towns than last year, and in the near future will be operating in some two hundred communities. Community Concert Series have been launched in many new cities, and musical activity revived in other cities long dormant. Dr. Sigmund Spaeth, director, as head of the field force, has himself visited over fifty communities in the last year and made some three hundred speeches in furtherance of the cause of music.

The following officers were elected: F. C. Coppicus, chairman of the board; Arthur Judson, president; Lawrence Evans, vice-



Lumiere photo
LAWRENCE EVANS
Vice-President



Kaiden-Keystone photo
FITZHUGH HAENSEL
Treasurer



Kaiden-Keystone photo
LOUDON CHARLTON
Executive Vice-President



Apeda photo
DR. SIGMUND SPAETH
Director



Kaiden-Keystone photo
F. C. COPPICUS
Chairman of the Board



Kaiden-Keystone photo
ARTHUR JUDSON
President

LEOPOLD AUER AS I KNEW HIM

IN MEMORIAM

Thirty-five Years of Personal Recollections—Auer's Early Missionary Work for Tschaikowsky—His Great Successes With the Pathetic Symphony and the Violin Concerto in Berlin in 1895—How He Played Spohr and Beethoven Under Strauss and Nikisch—Mischa Elman Starts the Master's World Vogue as a Teacher in 1904—His Summer Classes at Löschwitz on the Elbe—Kreisler and Auer Tell Stories of Their Boyhood—The Famous Pedagogue's Impressive Burial Services.

BY ARTHUR M. ABELL

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In this country Auer's fame rests chiefly on his great pedagogical achievements, little being known here about his European successes as a violin virtuoso during the early part of his career. I heard him in public repeatedly thirty-five years ago, when he was a soloist of continental reputation, and I have vivid recollections of the sensation he



LEOPOLD AUER IN 1895,
as he looked when he gave the Tschaikowsky
program in Berlin.

caused with his masterly performance of the Tschaikowsky concerto in Berlin in January 1895. He had come from St. Petersburg to do homage to his friend, the composer, who had passed away only a few months before. On that occasion he presented an all-Tschaikowsky program in Berlin's largest concert hall, the Philharmonic, with the Philharmonic Orchestra. He conducted the Pathetic Symphony and the Francesca da Rimini Fantasie, besides playing the concerto. A large and distinguished audience, which included practically every violinist in the Prussian capital, was present.

The Pathetic Symphony, which was then new, made a profound impression as inter-

and rhythmic verve. He scored a tremendous success with it, and the immense popularity with violinists and the public, which it has enjoyed for three and a half decades, started with that remarkable rendition by Auer. That was my first acquaintance with the work. Auer was then only forty-nine years old and in the plenitude of his powers as a virtuoso.

That was great missionary work which Auer did for Tschaikowsky on that memorable January evening in 1895. It did more to popularize the great Russian composer than any other single concert ever given.

It was on that occasion that I first met Auer, and from that evening dated a friendship which lasted until his death last July. It was my privilege, during that long period, to be photographed with Auer more than a dozen times, but of all the pictures we had taken together, I prize most the one shown on the page opposite, on which he wrote, in 1928,

"Zum Andenken an unsere vieljährige
Freundschaft" (In memory of our many
years of friendship).

SOME AUER PROGRAMS OF 1895-'96

In my collection of Berlin programs preserved during the quarter of a century that I lived in the German capital, I still have several of Auer's, of the seasons 1895 and 1896. Two of these are reproduced on this page. One of them, dated March 18th, 1895, is of special interest, because Richard Strauss, who was then only thirty-one years old, conducted. Strauss was engaged by Hermann Wolff, the enterprising manager and founder of the famous concert agency that still bears his name, to succeed Hans von Bülow as conductor of the Berlin Philharmonic concerts, then the foremost symphony concerts in Europe. The brilliant young composer-conductor was succeeded by Arthur Nikisch, who held the post for more than twenty-five years.

It was a most unusual procedure to have a soloist at these celebrated concerts appear in a group of pieces with piano accompaniment. True, most of the great virtuosos who played at these concerts appeared twice on the program, but on both occasions with orchestra. Auer was the only violinist I ever heard play both with orchestra and piano, during the quarter of a century that I attended Berlin Philharmonic concerts.

On this program his group of three solos consisted of the Nocturne by Chopin-Wilhelm, Serenade by Arensky and David Popper's Spinnlied in Auer's own transcription. In these he was accompanied at the piano by Otto Bäke. In the Spohr concerto Auer revealed himself classic interpreter par excellence. It was a performance replete with nobility of conception, and breadth and purity of style. In the finale he played the staccato runs both up and down bow and in thirds, instead of in single notes, as written. This was no small technical feat in the lively tempo which Auer took, as any violinist will readily perceive.

Nearly a year later, on March 1st and 2nd, 1896, Wolff again engaged the famous violinist as soloist at the ninth pair of Philharmonic concerts under Arthur Nikisch, this being that great conductor's first season in Berlin. On that occasion Auer played the Beethoven concerto, introducing to Berlin his own cadenza. I was present at each one of these Berlin public appearances of Auer, and I wrote accounts of them all for the MUSICAL COURIER at the time. I also heard him several times in private during these two seasons. On one occasion I witnessed a remarkable feat of sight reading on his part. A young composer had brought a new sonata, still in manuscript and bristling with technical difficulties, and requested Auer to play it with him. The latter read it right off with great ease.

As a performer thirty-five years ago, Auer combined the solidity of the German school with the elegance and polish of the French style of playing. Above all, he excelled in perfection of intonation, in finish of execution, in smoothness of tone production and in energetic rhythm. He had a very acute ear and a most pronounced feeling for rhythmic effects. As a virtuoso,

Auer, it is true, never ranked with such super violinists as his three great contemporaries—Joachim, Wilhelmj and Sarasate, but he was, nevertheless, in his prime, a formidable soloist.

AUER'S WORLD VOUGE AS A TEACHER

Auer's great world vogue as an instructor did not start until after Mischa Elman's sensational Berlin debut in 1904. I distinctly recall that remarkable occasion, and how little Mischa took Berlin, and soon after all Germany, by storm. Later came Efrem Zimbalist, Kathleen Parlow, Eddy Brown, Max Rosen, Isolde Menges, Jascha Heifetz, Michael Piastro, Thelma Given, Cordelia Lee, Marguerite Berson and others, who scored heavily in the Prussian capital, but none of them could efface the indelible impression that Mischa had made. He was the first Auer pupil to attract universal attention, and he carried his teacher's name to all parts of the world.

The great pedagogue was then nearly sixty years old and had been teaching for forty years. And yet, I heard some remarkable Auer pupils nearly a decade before Elman's debut. One of these was Sophie Jaffe, one of the most remarkable woman violinists I have ever heard. She concertized in Berlin in 1896 with pronounced success. The Berlin critics called her "the feminine Sarasate." Alexander Roman-Fiedelmann was also an early Auer pupil whom I heard in Berlin in the nineties.

During the summers of 1911-12-13 I was frequently Auer's guest at his summer home at Löschwitz on the Elbe, opposite Dresden, and there I used to sit for hours at a time in his studio and hear him teach budding young violin talents and geniuses. Among them I recall Jascha Heifetz, Toscha Seidel, Eddy Brown, Francis Macmillen, Kathleen Parlow, Marguerite Berson, Isolde Menges, Cordelia Lee and Roderick White. The group on the opposite page was photographed in the garden of Auer's home there in 1912. Although he gave each pupil a private lesson, the studio was generally full of students who wished to profit by hearing him teach the others. Auer's assistant, Victor Kuzdo, was also usually present. I spent many happy days at Löschwitz as Auer's guest.

It was later my privilege frequently to attend Auer's lessons at his home in New York right up to 1928. On one occasion he was very excited because he was preparing that youthful violin genius, Benno Rabinof, for his New York debut, and was working on the Elgar concerto with him. Afterward, when we were alone, Auer said to me: "People complain because I haven't brought out another Mischa Elman or Jascha Heifetz during the ten years that I have been teaching in this country. It isn't my fault; it is lack of material with which to work. The Mischas and the Jaschas are rare, but with Benno I hope to demonstrate to them that I can teach in America as well as in Europe." Indeed, Benno's debut at Carnegie Hall, with the eighty-three-year-old Auer conducting the Philharmonic Orchestra, was a notable event.

Aside from those already mentioned, Auer pupils who have been heard with success in New York are Lea Luboschitz, Cecilia Hansen, Sylvia Lent, Richard Burgen, who is now concertmaster of the Boston Symphony Orchestra, Joseph Achron, who has won distinction also as a composer, Paul Stasevitch, who plays the piano just as well as he does the violin, Alexander Bloch, Margaret Zittig, Ilse Niemann, Ruth Ray, Ruth Breton, Samuel Dushkin and Henry Farbman.

It is a unique list, and the wonderful part of it is that each Auer pupil plays in an individual manner. Auer's greatest merit as an instructor is to be found in his special gift for developing the individuality of each disciple to the full, at the same time nurturing him on to make the most of his natural gifts. His pedagogical services are of world-wide importance, not only as a teacher in private, but also as an instructor for nearly half a century at the St. Petersburg Conservatory, an Imperial institution, and, during the last years of his life, at the Chicago Musical College, where he conducted

summer master courses, at the Institute of Musical Art in New York and at the Curtis Institute of Music in Philadelphia. At these three great American conservatories scores of gifted young violinists had the opportunity of profiting by the great man's teaching.

From the pedagogic viewpoint, Auer dom-



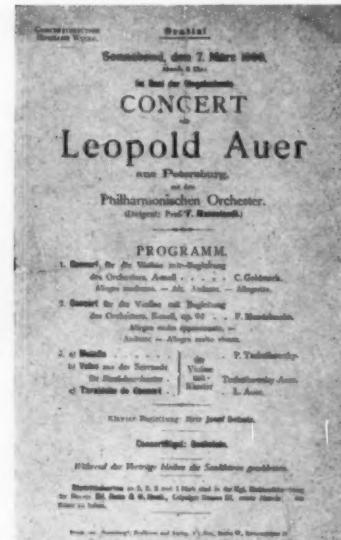
AUER IN 1918.

Abell takes Auer (left) for a stroll in New York, just after the master's arrival in this country in 1918.

inated the violin world as has no other instructor of our generation. To be sure, there are successful virtuosos of our day who did not study with Auer, such as Kreisler, Thibaud, Kubelik, Szigeti, Kocchanski, Renee Chemet, Spalding, Erna Rubinstein and that youthful, fiery young violin genius from Vienna, Erika Morini, whom we are happily to have with us again this season. In addition, we have also the two newest violin prodigies, Yehudi Menuhin and Ruggiero Ricci, who have so recently covered with glory the name of Louis Persinger, who has succeeded Auer at the Juilliard Institute. Yet no other single violin teacher of this generation has brought out such a remarkable array of successful performers as has Auer. I have mentioned only a few of the most prominent of his pupils; the list runs into the hundreds.

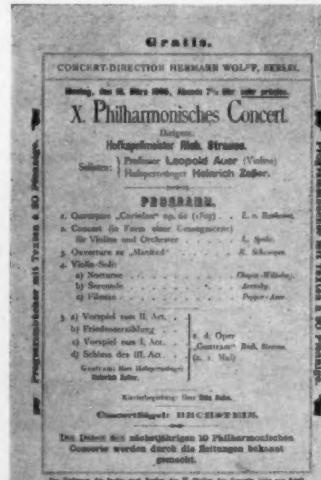
AUER AND KREISLER EXCHANGE TALES OF THEIR BOYHOOD

One day in 1912, when I was entertaining Auer and Kreisler at dinner at my home in



Photograph of Leopold Auer's program which he played with the Berlin Philharmonic Orchestra at the Singakademie on March 7, 1896.

preted by Auer, and the great vogue it later had with conductors the world over, dated from that performance. The violin concerto was also almost wholly unknown in Germany at that time. Auer's reading of it was colorful, temperamental, brilliant, and noteworthy particularly for its technical finish



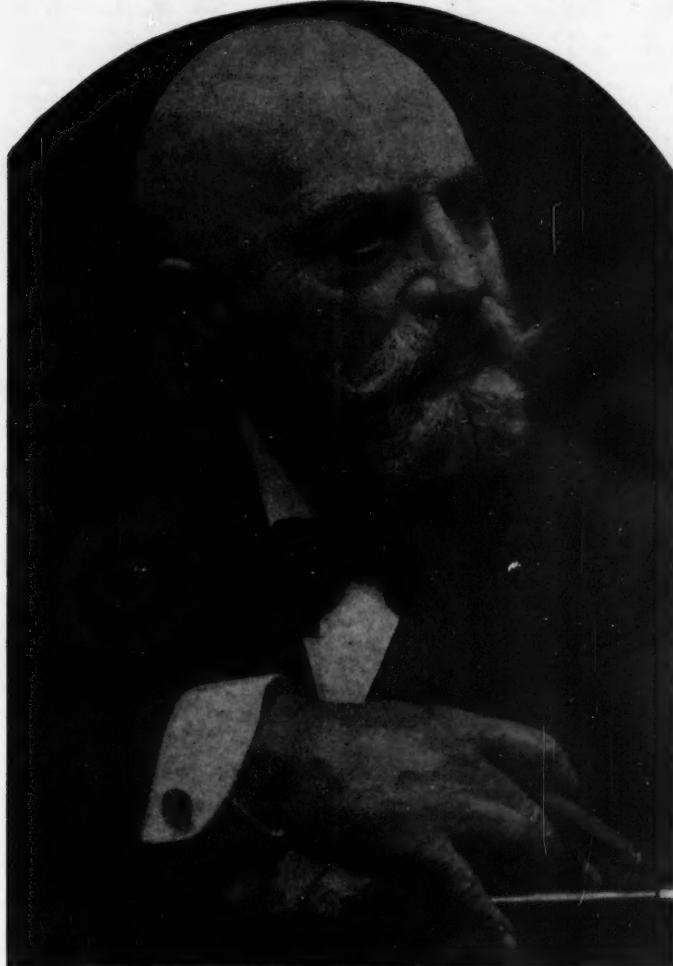
Facsimile of the program of the tenth Philharmonic concert in Berlin, under Richard Strauss' leadership, on March 18, 1895, with Leopold Auer as soloist.

Berlin, the following conversation took place between the two artists:

"Do you remember the time I came to play for you in Vienna about 1885 or 1886, when I was a boy of ten or eleven?" Kreisler asked.

(Continued on page 8)

INTERESTING PICTURES OF THE LATE LEOPOLD AUER



Meyer Nacks photo

LEOPOLD AUER IN 1912.

Under this photograph Auer wrote a few words of greeting to Arthur M. Abell. It is dated April 16, 1912.

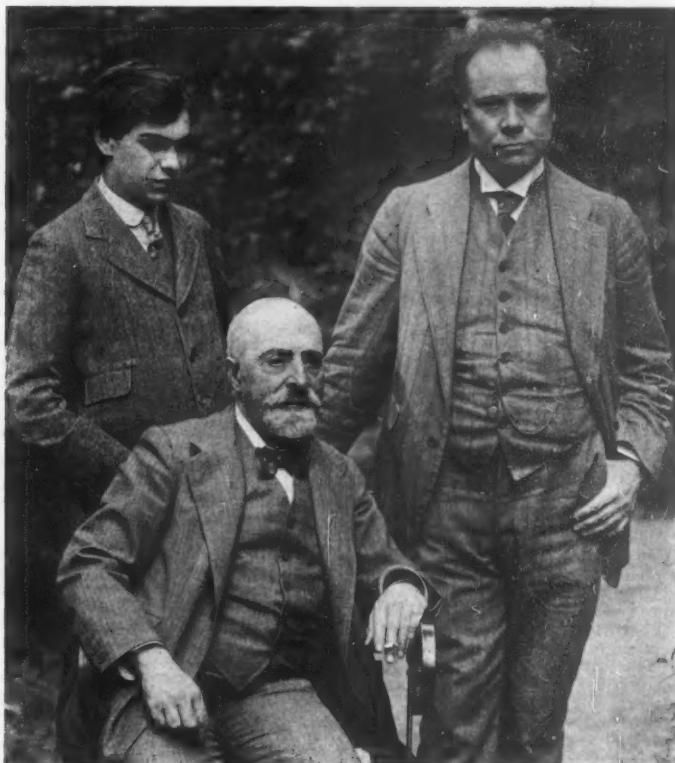


GROUP PHOTOGRAPHED IN THE GARDEN OF AUER'S SUMMER HOME AT LÖSCHWITZ IN 1912.

and now published for the first time. Left to right: Roderick White, Cordelia Lee, Eddy Brown, Mrs. Abell, Leopold Auer, Kathleen Parlow, Arthur M. Abell, and Mme. Bogutska-Stein, who is now Mme. Auer.



Photo by courtesy of J. C. Freeman
LEOPOLD AUER AT FOURTEEN
when he played for Vieuxtemps in 1859.



© Else Josef
LEOPOLD AUER WITH EDDY BROWN AND ARTHUR M. ABELL.



Mishkin photo
LEOPOLD AUER AND ARTHUR M. ABELL.
The translation of the dedication reads: "In memory of our many years of friendship."



RECEPTION GIVEN IN HONOR OF LEOPOLD AUER BY ARTHUR M. ABELL AT HIS BERLIN HOME IN 1912.
Reading left to right: (first row, seated) Gustav Hollander, Joan Manen, Arthur M. Abell, Leopold Auer, Fritz Kreisler, Arrigo Serato, Franz Ries, composer of the famous "Moto Perpetuo," beloved of violinists; (second row, standing) M. H. Hanson, Theodore Spiering, Willy Hess, Roderick White, Carl Flesch, Frank Gittelsohn, Sam Franko, Eddy Brown, Joseph Malkin; (third row) Mme. Tatpana Seidel, Emily Gresser, Mme. Bogutska-Stein, who later became Mme. Auer, Mrs. Kreisler, Mrs. Abell, Mme. Stern, Mme. Goldweiser, M. Stern and M. Lopez. The little boy on the floor in front of Auer is Toscha Seidel, who played the Vitale Chaconne before his famous colleagues.



BRUCE SIMONDS

Pianist

New York Herald Tribune . . .

Lawrence Gilman

Bruce Simonds . . . seems to invite the active cooperation of the listener by his obvious absorption in the music that he is expounding and his equally obvious forgetfulness of himself.

New York Times . . . Olin Downes

He is a musician of exceptionally sensitive and imaginative mold. All his interpretations have the personal stamp . . .

New York Evening Sun . . .

W. J. Henderson

Simonds is unquestionably a pianist of excellent technical equipment and of rich fancy, sensitive temper and fastidious taste . . . has the faculty of stimulating the imagination of the earth-born listener.

New York American . . .

Gena Bennett

His equipment is both broad and brilliant, combining remarkable ability with precision, elasticity of wrist and forearm, and a tone of ravishing beauty.

Boston Herald . . . Philip Hale

It is a pleasure to hear Mr. Simonds. Whatever he chooses to play is interpreted in a delightful manner.

Boston Transcript . . . H. T. Parker

With Mr. Simonds there is not a reservation to make. His hand was as even and elegant as a court pianist's.

Boston Globe

Bruce Simonds attracted a large and very appreciative audience. . . . This admirably sensitive young pianist played the Bach Italian Concerto in the musical fashion expected of him —without the hard, dry rattle of tone which its two delightful allegros usually become in the hands of merely proficient pianists.



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LEOPOLD AUER AS I KNEW HIM

(Continued from page 6)

"No, I have no recollection of it," replied Auer. "Tell us about it."

"You were concertizing in Vienna and were already a European celebrity, and my father thought it would be a fine idea to have you write a few words in praise of my playing," Kreisler continued. "When we entered your room at the hotel, you were shaving and you showed no enthusiasm whatever at seeing a little boy with a fiddle come in. My father said, 'Professor Auer, I would consider it a great honor if you would hear my little Fritz play and tell me your opinion of his talent.' 'All right,' you said, 'you can play something for me while I am shaving.' I was much discomfited at this reply for I had hoped you would finish shaving first and then give me your whole attention, but you kept right on shaving while I played. Imagine my surprise and consternation when I had finished, at not getting a single word of comment, either good or bad, out of you. You did not seem to be interested in the slightest degree, for you made no remarks of any kind. You seemed eager to be rid of us and simply said, 'Well, good-bye, my boy, I hope you will keep well and happy.'

We all laughed heartily at Kreisler's story, and Auer said, "I had completely forgotten the incident. Many little boys with fiddles came to play for me when I was touring. Of course, the name Fritz Kreisler meant nothing to me then, but I am surprised, in view of your later development, that I noticed nothing in your playing to interest me at that time."

Then Auer continued, "I myself had a similar experience in playing for Vieuxtemps when I was boy of fourteen. It was in 1859 at Gratz. I had been thrilled by Vieuxtemps' wonderful playing at his concert there, and my father thought just as yours did, that the great master would pronounce me a genius for the violin. I played for him at his hotel where he had a beautiful suite of rooms and Mme. Vieuxtemps accompanied me at the piano. Suddenly, in the middle of the *Fantaisie Caprice*, she rose from the piano stool and began to walk around the room, looking under various articles of furniture, saying, 'There must be a cat in the room for I distinctly heard one meowing!' Vieuxtemps burst out laughing, but I was terribly embarrassed for I realized that she was referring to my sentimental glissandos. I got no more praise out of the great Belgian than you did out of me."

THE BOHEMIANS GIVE AUER A RECEPTION

Shortly after Auer's arrival in this country, in 1918, the Bohemians gave a reception for him which was attended by practically all the musical celebrities in New York. I recall seeing there Frank and Walter Damrosch, Fritz Kreisler, Victor Herbert, Josef Hofmann, Artur Bodansky, Efrem Zimbalist, Leonard Liebling, Theodore Spiering, Rubin Goldmark, Franz Kneisel, Gustave Saenger, Leopold Stokowski, Clarence Adler, R. E. Johnston, Nahman Franko and many others. Rubin Goldmark welcomed the illustrious guest in a very felicitous speech, and Auer replied in English, this being his maiden speech in that tongue. He had asked me to help him prepare it, as he had not, at that time, fully mastered our language.

Among the entertainers that evening was Ernest Torrance, who sang Scotch ballades very effectively, accompanying himself at the piano. This Scotsman, who has since become so famous as a film star, originally studied at the Stuttgart Conservatory to be a pianist. He is an excellent musician, but after his great success in portraying the role of the old scout Jackson in the *Covered Wagon*, the movies claimed him.

THE MASTER'S IMPRESSIVE FUNERAL SERVICES

When I visited Auer in St. Petersburg in April 1914 and saw how firmly entrenched he was in that city where he had lived nearly half a century and served under three czars, and when I saw what a dominating role he played in the musical life of the Russian capital, I little realized that I should one day, sixteen years later, see him laid to rest on American soil, within three miles of my own home at Hastings-on-the-Hudson. At that time I, too, seemed to be a fixture in Berlin where I had lived for twenty-five years. But the war wrought many changes.

That was an inspiring ceremony at the beautiful Ferncliff Mausoleum at Hartsdale. At the funeral parlors where the services had been held in New York, there had been an immense crowd—a crowd so great that many old pupils and personal friends of the master could not gain entrance into the chapel, but at the cemetery his mortal remains were followed to their last resting place only by pupils and others who had been close to him in life. Among those whom I saw there were Jascha Heifetz, who, together with Josef Hofmann had played at the services in New York, Heifetz' parents, Mischa Elman, Toscha Seidel, Paul Stassevitch, Victor Kuzdo, Joseph Achron, Lea Luboschutz,

Prince Alexis Obolensky, Adolph S. Ochs, owner of the New York Times, and John R. Dubbs, head of the old violin department of Lyon & Healy. Dubbs had come all the way from Chicago to attend the funeral.

When the flower-decked casket was carried from the hearse into the Mausoleum, it was preceded by four clergymen of the Russian Greek Catholic Cathedral of New York, resplendent in their long golden robes, and followed by Mme. Auer and the mourners. Inside the Mausoleum, which is a magnificent marble structure only a year old, with twelve hundred burial niches, there are two corridors forming a cross, somewhat after the manner of the nave and transept of a cathedral.

In a stained glass window at the upper end of the main corridor and near the Auer crypt, is a figure of Christ, and the casket was placed on the floor in front of this window while we all gathered around it. The four priests stood facing the portrait of Christ while they chanted their ritual uninterruptedly the whole time. There was no spoken word at all at the burial services, but ever and anon the chief priest, who wore a tall gold crown on his head and held a gold cross in his right hand, turned toward the coffin and made the sign of the cross over it. The entire ritual, sung in the Russian language, was in the form of a prayer for the soul of the departed. It was the only burial I have ever attended at which there was no spoken word.

The stately sepulchral monument of the dead, the picturesque "trappings and suits of woe" of the four priests, the weird four-part chant, the deep grief of the widow and the mourners (many of whom were world famous) and the flower-decked casket containing the remains of the great man whom all present had known and loved so well—all these things combined to make a never-to-be-forgotten scene—a scene remarkable for its strange and impressive solemnity. Never have I seen anything like it in an American cemetery.

And, strange to say, there was no mention of this unusual burial ritual in any of the New York papers, although voluminous descriptions were written in them all of the services at the funeral parlors in New York. This, so far as I know, is the first account of the services at the Mausoleum. Ferncliff Cemetery had never witnessed a burial of this character. When it was all over, about a dozen camera men from New York were waiting outside the Mausoleum to take group pictures of those who had attended the services inside.

The very next afternoon, on August 27th, I drove over to the Mausoleum and stood at the foot of the crypt where my old friend had been thus solemnly laid to rest only the day before. There, "without sound of music, or voice of them that wept," I stood a lone and silent mourner, thinking of the many inspiring hours I had spent in the great man's company, and musing on what a rich legacy he had left to the musical world. The seed he sowed will bear fruit for generations to come. The marble slab, where he rests, bears the most modest inscription imaginable, and simply reads:

[LEOPOLD AUER, 1845-1930]

Louise Bernhardt's Recital

Louise Bernhardt, mezzo-contralto, will give her New York debut recital on Sunday afternoon, October 5, at Town Hall, under the auspices of the Walter W. Naumburg Musical Foundation. Miss Bernhardt, who

was one of the four winners of 1930 Naumburg prizes, is the first woman singer to achieve this honor. She has sung leading roles with the American Opera Company and the San Carlo Opera. Two days after her debut she will start on a transcontinental tour, singing at more than forty concerts.

Miss Bernhardt, who is one of the artists sponsored by the National Music League, was born in Melrose, Mass., and received her entire music and dramatic education in New York and Boston.

Stewart Wilson to Tour America

Stewart Wilson, English tenor, began his four months' American tour with an appearance at the Worcester, Mass., Festival on October 1. His concert engagements will take him through Tennessee, Virginia, Pennsylvania, Ohio, West Virginia, Michigan, Illinois, Oklahoma, Missouri, Kansas, Iowa, etc. Mr. Wilson will make his New York debut at Town Hall on December 27, under the management of Annie Friedberg.

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Musical New York Awaits the Debut of Erich Kleiber

Berlin Opera Director Here for Philharmonic Concerts to Introduce Novelties and One American Work.

Erich Kleiber, general music director of the Berlin State Opera Unter den Linden, arrived in New York on September 23 on the SS. Bremen, to conduct the first six weeks of the 1930-31 season of the Philharmonic-Symphony Society. With him is his wife, formerly Ruth Goodrich, a Californian. This is the conductor's first visit to the United States, though he led the Colon Symphony Orchestra in Buenos Aires during the summer of 1926-27-29. On his arrival Mr. Kleiber confirmed the report that his engagement with the Philharmonic was consummated at the suggestion of Arturo Toscanini.

The novelty at the first Kleiber Philharmonic concert on October 2 will be a serenade by Mozart for small orchestra (K320). The number, though published, is unknown both here and abroad. The remainder of the program is made up of Weber's Freischütz Overture, Beethoven's Eighth Symphony and Strauss' Till Eulenspiegel. Other novelties announced for performance by Mr. Kleiber are: Concerto Grossso, by Heinrich Gottfried Stölzel, a contemporary of Bach; three excerpts from the first and third acts of Alban Berg's opera Wozzeck, which Kleiber introduced to Berlin five years ago, and which he considers one of the best operas of the past ten years; Krenek's (of Jonny Spielt Auf fame) Little Symphony; Prelude and Scherzo by Nikolai Loptatnikoff, a Russian modernist. The only American work to be produced was Louis Gruenberg's The Enchanted Isle, which was first played here by the Boston Symphony last fall. The conductor pointed out that the shortness of his stay here, together with the necessity for repetition of programs in different series, make it impossible for him to give more American works. Another rarely played composition which Mr. Kleiber will perform is Richard Strauss' Alpine Symphony.

Erich Kleiber was born in Vienna in 1890 and studied at the Prague University and Conservatory of Music. He began his metier career as répétiteur at the Prague Opera, leaving soon after for the Hof Theater (Royal Opera) of Darmstadt, where he

started by conducting operettas and later directed operas. In 1918 he was engaged as first conductor of the Opera at Barmen-Elberfeld, where he remained for two years, giving concerts as well as operatic performances. During 1921-2 he was director of the opera at Dusseldorf; during 1922-3 he conducted in Mannheim, at the opera house and the Academie Concerts. In 1923 he was called to Berlin as general musical director of the State Opera and conductor of the symphony concerts of the Staatsoper, a post he has held ever since.

As guest conductor Erich Kleiber has been heard in Paris, at the Rome Augusteo (two visits and a third scheduled for next spring); with the Colon Symphony Orchestra, Buenos Aires, during the summers of 1926, 1927 and 1929; in Leningrad in January, 1927, as well as in such cities as Budapest, Prague, Bucharest, Vienna, Copenhagen and Barcelona. During 1927 he conducted the German tour of the Vienna Philharmonic. The itinerary included Hamburg, Berlin, Leipzig, Stuttgart, Munich, Mannheim and Breslau.

Mr. Kleiber has always been a champion of the modern composer. He was recently responsible for the world premiere of Alban Berg's Wozzeck. Last winter in Berlin he introduced Cristoforo Colombo, Darius Milhaud's opera to the libretto of Claudel, and Schwanda of the Czech composer, Weisberger. He has been decorated by the Czech-Slovak government for his efforts in behalf of the Czech composer. During the Schubert centenary he performed all eight symphonies of Schubert.

Nebraska School of Music Sold to University

The University School of Music of Lincoln, Neb., has been bought by the University of Nebraska. The purchase price is announced as \$100,000, of which \$10,000 was paid in cash.

The University of Nebraska has long been interested in the development of musical instruction for its students. The regents

thought this an opportune time to take a forward step in this field," said Chancellor Burnett in making the announcement. He further stated that there are no changes contemplated in the faculty of the school of music.

The University School of Music was founded in 1894 by Willard Kimball. It continued as an affiliated institution with the University until 1911, and since that time it has been entirely separate. In 1917 Willard Kimball sold his interests to C. O. Bruce and E. M. Avery, and in 1918 the school was sold to Adrian Newens, who is still its director.

Emilio Roxas Resumes Teaching

Emilio Roxas has resumed his teaching at Steinway Hall, after a summer in Milan, where he established a summer school for promising young American singers who aspire to operatic debuts. Upon his arrival here he resumed preparation for Alfred O'Shea's concert in Carnegie Hall on October 22, and for Ralph Banks in Pittsburgh. Both artists have been studying with Mr. Roxas for the past year.

Della Samoiloff, another successful product of the Roxas Studios, is scoring genuine success in Italy. She sang at Venice in Cavalleria Rusticana at the Radiofonica of Milan, in Gioconda, and lately eight performances of Aida, within twelve days at Genova, with great success.

One of the daily papers, The Secolo in Genoa, found Della Samoiloff an interpreter of rare style and imposing suggestiveness. The Giornale di Genova said: "It is so seldom nowadays the case for a serious and conscientious critic to afford to praise singers, but in Miss Samoiloff's case it is real pleasure to write about her rare qualities. She is precise in the emission of her voice, perfect in her musicianship, and always self present in her respiration."

Grace Force, contralto, is another artist and pupil of the Roxas Studio, who has been and is kept busy singing at All Souls' Church in New York City, at the Jewish Center of Coney Island, at the Bloomfield, N. J., Presbyterian Church, at the Plainfield, N. J., Presbyterian, and the Elizabeth, N. J., Presbyterian Church. She also sings at the Rye Presbyterian and St. Luke's Lutheran Church in Brooklyn.

Louis Eckstein in New York

Louis Eckstein, general director of Ravinia, will be in New York from October 20, at



HENRIETTA MICHELSON,
who has resumed teaching in her Sherman Square Studios, recently returned from Lucerne-in-Maine where she spent the summer. In the accompanying photograph she (center) is shown with some friends, including Paul Boepple (right), head of the Dalcroze System of Eurythmics.

his offices in the Graybar Building, 420 Lexington Avenue, to make arrangements for his 1931 summer opera season at Ravinia.

Goossens to Conduct Next Cincinnati Festival

Eugene Goossens, conductor of the Rochester Symphony Orchestra, has been appointed director of the next Cincinnati May Festival.

Mr. Goossens was born in London in 1893, the son of Eugene Goossens, Sr., formerly conductor of the Carl Rosa Opera Company. He studied in Bruges, Belgium and in London. At the age of 14 he won the Liverpool Scholarship for the Royal College of Music in London. In 1915 he became associate conductor of the Beecham Opera Company. He is considered one of England's leading composers, his opera, Judith, having had an exceptionally successful premiere in London last season.

Elman's Sold-Out Houses

Cable advices from Norway to the Metropolitan Musical Bureau announce three sold-out concerts for Mischa Elman, violinist, in Oslo. Elman plays in Copenhagen, proceeding thence to London and Berlin.

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Foreign News in Brief

FLORA WOODMAN'S BUSY SEASON

LONDON—Flora Woodman, popular young Scottish soprano, is in greater demand than ever this year. Her pre-Christmas season will take her to London (for the Elijah performance given by the Royal Choral Society at the Albert Hall), Manchester, Norwich (for the triennial festival, where she will again sing in Elijah as well as in Solomon and an orchestral concert), Southampton, Brighton, Glasgow, back to London for a concert at the Queen's Hall, then Nottingham and a choral concert at Huddersfield under the direction of Sir Henry Coward, not to mention other concerts in cities less well known in the United States.

The second half of the season threatens to be just as full for this dainty little lady who has sung her way into so many hearts.

M. S.

B. B. C. ORCHESTRA PLANS FOR THE SEASON

LONDON—The series of twenty-three symphony concerts to be given by the British Broadcasting Corporation will be opened on October 22 in the Queen's Hall. The B. B. C. Symphony Orchestra (consisting of 114 players led by Arthur Catterall) will make its first appearance on this date under Adrian Boult. Other conductors will include Albert Coates, Sir Henry Wood, Sir Landon Ronald, Ernest Ansermet, Oskar Fried and Hermann Scherchen.

Among the prominent pianists who will appear as soloists are Backhaus, Bartok, Corot, Dohnanyi, Giesecking, Myra Hess, Lamond, Moissiowitz, Rubinstein, Samuel, Solomon and Stravinsky, with Wanda Landowska at the harpsichord. Szigeti and

Adolph Busch figure among the violinists, and Casals and Suggia among the cellists. Götä Ljungberg, Maria Olczewska, and Horace Stevens will be heard among the vocalists.

M. S.

MUSIC FESTIVAL IN DRESDEN EARLY IN OCTOBER

DRESDEN—A five-day music festival will be held in Dresden between October 2-7 in connection with the sitting of the National Association of German Musicians and Music Teachers (Reichsverband Deutscher Tonkünstler und Musiklehrer). The program will include the first public performance of a new opera by Othmar Schoeck, and many new works in the two orchestral concerts by Fritz Busch and Paul Scheinpflug, respectively, two chamber music concerts and several church music concerts, which will be given in several churches. T.

AN INTERESTING OPERA SEASON FOR ZURICH

ZURICH—An excellent performance of Fidelio inaugurated Zurich's new opera season, the tenth under the successful directorship of Paul Trede, and one that promises to be even more than usually interesting. The program for the year contains quite a number of new works, including Verdi's Sicilian Vespers (with a translation by Gian Bundi), Alban Berg's Wozzeck, Tschaikowsky's Pique Dame, Othmar Schoeck's Vom Fischer und Syner Fru, and Jaromir Weinberger's Schwanda, der Dudelsackpfeifer. About eighteen operas will be newly studied, among them Smetana's Dalibor, Adam's Postillon de Loujumeau, Carmen, the Magic Flute, Meistersinger, Freischütz, and five Verdi operas, as well as a number of old and new operettas.

Robert Kolisko is the musical director, and with him are Conrad, Mehler and Reinshagen as conductors. As usual, there will be a number of visiting opera companies and several international guest artists with the Zürich company. J. K.

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GEORGE MIQUELLE,

well known cellist, photographed at Chautauqua, N. Y., where he was soloist many times this past summer with the orchestra. He was also a member of the String Quartet at Chautauqua. Mr. Miquelle played at the Worcester Festival this week.

N. F. M. C. Board Meetings to Be Held at Barbizon-Plaza

day, November 16. Officers and state presidents will comprise the gathering.

David Zalish Reopens Studios

David Zalish, several of whose many pupils are playing professionally, has reopened his studios in Brooklyn and in New York. He is already active and looks forward to a good season.

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McGriff Made Field Manager for Civic Concert Service

Dema E. Harshbarger, president of the Civic Concert Service, Inc., announces that J. L. McGriff, who has been a prominent member of the organization department for the past two years, has been promoted to the position of district field manager, and



J. L. MCGRIFF

will have the supervision of the south and southwest territory of that corporation.

The rapid progress of Mr. McGriff since his association with the Civic Concert Service is just additional proof that to achieve success in the musical field it must be handled as any other business. The temperamental manager has vanished from the field of music and opera, and the wide awake young business man has succeeded him.

Prior to accepting his present position, Mr. McGriff was for five years production manager for the Ford Motor Company at Hamilton, O.; but even while working in that field, his hobby was always music in its various phases; his principal avocation was attendance at opera and concerts, as well as the study of the careers of musical celebrities. His ambition was to become affiliated with the production end of music and the building of audiences, which, by the way, has been the keynote of the success of the Civic Concert Service.

Lieut. Frankel Conducts Final Concert

Lieut. Joseph Frankel closed his seventh consecutive season as conductor of the Philadelphia Municipal Band on September 2. The final program comprised twelve numbers, by Verdi, Tschaikowsky, Donizetti, Weber, Rimsky-Korsakoff and other composers, and as a concluding feature Mina Dolores, soprano, invited the audience to join her in singing The Star Spangled Banner, accompanied by the band.

The Municipal Band, under Lieut. Frankel's able leadership, has passed an eminently successful season. Several special programs have been presented, and the band has been accorded the enthusiastic praise of both press and public. Lieut. Frankel may be heard every Sunday evening over stations WCAU, WXAU and WPG, when he

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conducts Lieut. Joseph Frankel's Universal Symphony Band. He also makes other radio appearances from time to time over various NBC and CBS stations.

Samoiloff Opens Several New Studios

Lazar S. Samoiloff, internationally known vocal pedagogue, has recently opened new Bel Canto Studios, following the Bel Canto Studios and Opera Academy in Los Angeles, Cal., during the summer months. The noted vocal teacher and coach of famous artists has been holding classes for teachers and giving lectures and establishing Bel Canto Studios in various cities on the Pacific Coast, including Victoria and Vancouver, B. C.; Eva Baird, well known singer, is the resident director of the school. In Portland, Ore., where Mr. Samoiloff gave lessons for a month, Mrs. Silas Vann, a well known teacher and singer, is the resident director, and in Seattle, Wash., where Mr. Samoiloff gave a lecture and held classes for two weeks, Edgar M. Cramer, who was supervisor of music in the public schools of Ohio and Oregon, is resident director.

On September 5 Mr. Samoiloff gave a lecture at the Elks' Club on Voice and the Talkies, at Oakland, Cal., and held auditions and gave trial lessons at the Bel Canto Studios, where Rose Ough (formerly assistant to Mr. Samoiloff in his New York studios) is the resident director.

On September 10 Mr. Samoiloff reopened his Bel Canto Studios and Opera Academy in Los Angeles, Cal., and gave a free lecture on Voice and the Talkies on September 23 at the Hall of the Friday Morning Club.

Katherine Bacon's Town Hall Program

Katherine Bacon will give her first New York recital at Town Hall on Saturday af-

Mishkin photo
KATHERINE BACON

ternoon, October 18. The program will consist of the Bach preludes and fugues in C sharp minor and G major; the Liszt sonata in B minor; the waltzes, op. 39, intermezzo

E flat minor, op. 118, No. 6, and rhapsody in G minor, op. 79, No. 2, of Brahms; a Chopin group, including the three études—E major, op. 10, No. 3, G sharp minor, op. 25, No. 6 and C Minor, op. 10, No. 12; and the Delibes-Dohmiani Naila Valse.

Miss Bacon will play at Smith College, Northampton, Mass., on October 20, and at the New Jersey College for Women, New Brunswick, on October 24, and also the Peabody Conservatory on December 19.

Silva in New York Recital

The report that Charles L. Wagner has discovered another "find" is backed up by the most enthusiastic reports of every newspaper in San Francisco where Luisa Silva appeared in a recital on September 11. Miss Silva will be heard in her New York recital early in November.

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THE PORTLAND NEWS

Jacqueline Rosial, French Soprano, Heard in Recital

AN EXCELLENT DEMONSTRATION OF SINGING AS TAUGHT WITH CLOSEST ATTENTION TO MINUTEST DETAILS WAS GIVEN MONDAY NIGHT WHEN LAZAR S. SAMOILOFF PRESENTED JACQUELINE ROSIAL, French mezzo soprano, in the Studio theatre in a program of art songs most discriminately chosen for artistic values and desirable contrasts.

Outstanding for inspiration, gracefulness of lines and beautiful balance, were the Spanish songs of Joaquin Nin and Manuel de Falla, Respighi's "Nevicata" and Reynaldo Hahn's "D'une Prison," that were in the last two groups. They were sung with greater freedom and greater expression for fine art and Strauss' "Morgen" or Liszt's "Die Lorelei," and consequently more effectively, although perhaps no better from the pure technical viewpoint.

RESONANT, PRISMATIC VOICE AND DISTINCT INDIVIDUALITY ENTITLE JACQUELINE ROSIAL TO A PROMINENT PLACE IN THE CONCERT FIELD. She makes her home in Victoria, B. C., and is here for the summer coaching with Mr. Samoiloff.

THE PORTLAND TELEGRAM

MADAME ROSIAL SONG RECITAL MUCH ENJOYED

By SUSIE AUBREY SMITH

A discriminating audience enjoyed the song recital given Monday evening in the Studio building theater by Jacqueline Rosial, mezzo soprano. It was a sophisticated program of selections ranging from Scarlatti to the moderns, without one uninteresting or trivial piece.

Madame Rosial seemed equally at home in her opening group by De Luca, Scarlatti and Purcell as in the modern groups by Walter Kramer and Strauss. SHE HAS A CHARMING STAGE PRESENCE, SHE WINS HER AUDIENCE ALMOST BEFORE SHE BEGINS TO SING, AND THERE IS MUCH CHARM ALSO IN HER INTERPRETATIONS. HER VOICE IS OF PLEASING QUALITY, ESPECIALLY LOVELY IN THE LOWER REGISTER, AND SHE SINGS WITH A CERTAIN ELEGANCE OF STYLE AND PHRASING AND A FINE SENSE FOR DRAMATIC AND MUSICAL VALUES.

Madame Rosial makes her home in Victoria,



B. C., and has come to Portland to continue her vocal coaching with Lazar Samoiloff, in his summer class here.

THE OREGON DAILY JOURNAL

Jacqueline Rosial Makes Debut Here

By EMIL ENNA

Jacqueline Rosial, mezzo-soprano, who, in private life is Comtesse Jean de Suzannet, made her Portland debut Monday evening at the Little theater in the Studio building, in a highly artistic and wholly satisfying program. MADAME ROSIAL, A PROTEGE OF LAZAR S. SAMOILOFF, NOTED VOICE COACH, HAS BEEN BOUNTIFULLY ENDORED WITH A CLEAR AND PURE SOPRANO VOICE.

The opening group, consisting of compositions by De Luca, A. Scarlatti and Purcell, proved a splendid medium to display technical surety and tonal purity of voice. Each number of the second group, representing composi-

tions by Kramer, Strauss and Liszt, was imbued with youthful color but hallowed with sincerity and assurance.

The balance of the program, comprising works by Respighi, Duparc, Hahn, Vidal, Manuel de Falla, Nin and a number of Hebridean folk songs arranged by M. Kennedy-Frazer, closed the interesting and artistic program.

A large and interested audience was present.

THE MORNING OREGONIAN

M L L E . R O S I A L , M E Z Z O - S O P R A N O APPEARS IN RECITAL

Singer Pleases Several Hundred Local Music Lovers

The program was divided almost absolutely between 18th and 20th century composers, the balance being cast decidedly in favor of the latter. The interim was represented only by single items of Richard Strauss and Liszt. In the first group were Alessandro Scarlatti's "Si Florindo e fedele" and Purcell's "When I Am Laid to Earth." In the second group were two favorite songs by A. Walter Kramer, Strauss' "Morgen" and Liszt's setting of "Die Lorelei." The remainder of the program was given wholly to the contemporaries.

M L L E . R O S I A L ' S V O I C E I S N A T U R A L L Y O F F I N E T E X T U R E , C O N S I S T E N T T H R O U G H O U T I T S R A N G E . H E R S I N G I N G I N D I C A T E S C O N S C I E N T I O U S A N D D I L I G E N T S C H O O L I N G A N D R E M O R E L E S S S E L F - C R I T I C I S M .

SEATTLE POST INTELLIGENCER

FRENCH SOPRANO WINS PLAUDITS

Jacqueline Rosial, attractive French soprano, won the plaudits of last night's audience at the Rainier Chapter House with a recital that ranged from early Italian songs to the subtle compositions of eminent modern composers. M L L E . R O S I A L E N D O W E D W I T H A N E N G A G I N G S T A G E P R E S E N C E I S A L S O A F A C I L E T E C H N I C I A N A N D P O S S E S S E S A V O I C E O F P L E A S I N G Q U A L I T Y .

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A Letter From the Henry Hadleys

The MUSICAL COURIER is in receipt of an interesting letter from Henry Hadley and Inez Barbour Hadley, who are now in Japan. It came from Chojyo Maru, Osaka, Shosen Kaisha, and reads in part as follows:

"We were not sure of going to China when we started, but our enthusiasm grew and grew as we saw the beauties of Japan, so after a brief stay there—only long enough to arrange for our concerts—we embarked for China with the Upton Close Cultural Expedition. After a heavenly trip through the Yellow Sea, Straits, Inland Sea, we landed at Tientsin, which is, of course, in a state of martial law. We saw brawny U. S. marines at the station—where tea was served first class passengers! Free! Also Cook's men as well as representatives of the O.S.K. Line—and these men, accustomed to the ways of the East and especially coolies, drove the hordes of them off and we went on to Peking.

"No one could possibly adequately paint or describe in words the beauty of this marvelous city. We stepped out on our balcony

of the European Grand Hotel and the sight of those beautiful red and green tile roofs with their fantastic shapes, the pagodas, the walls, all bathed in the setting sun with the shrines standing out like jewels, made an impression that will never be forgotten. We both said we didn't know anything could be so beautiful.

"We soon got used to being propelled by a human motor—the rickshaw boy—who is indispensable to a foreigner—but I always had an uneasy feeling thinking of the muscular exertion, the extra heart beats and all those thoughts about the strange wheel of destiny, so it was not unalloyed pleasure. But there is no other practical means of locomotion. You should see the autos! The streets are unpaved except in a few favored places like the Legation Quarters, Morrison Street, etc., and one sees cavalcades of camels, oxen, donkeys, almost anywhere.

"One day we met a trained black bear with his two keepers and we induced him to come over to the hotel grounds that we might get some movies. With the two Chinamen it was rich.

"Of course, we visited the Imperial Parks, the Shrines, the Forbidden City, Altar of Heaven, etc., but of all of these I like the Altar of Heaven best. It is like going to a house where everyone has moved out, but the former inhabitants seem to hover about in spite of the demolition.

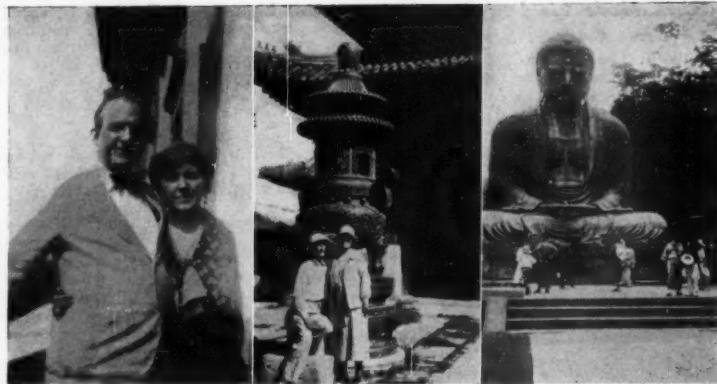
"The quaint streets (Lantern Street, Embroidery Street, Brass Street, etc.) and the signs (Ladils' and Gentlemen's shoemaker from Shanghai) are a constant source of delight.

"We had a real Chinese dinner with a Chinese boy who had been a student in America for eight years, and I must say that it would take a strong, sturdy person to withstand all the delicious food supplied at one of these dinners. I fell out after the second course. The preliminaries were enough for any ordinary human being. But they stay hours and hours at the table.

"Now we expect to see more of Japan, although we visited the shrines at Nikko, the great Buddha at Kamakura, the cloisonne and porcelain works at Nagoya, the shrines at Nara, the silk industries in Kyoto, and then on to Kobe where we sailed to Beppu and Moji.

"Tokyo is a very modern, alert and almost European city. The Imperial Hotel is as cosmopolitan as any place you can imagine, and English is spoken freely. We were received for tea at the House of Peers and met delightful gentlemen who have spent much time abroad.

"I called on Dr. and Mrs. Nitobe. He



DR. AND MRS. HENRY HADLEY

(left) on the balcony of the Grand Hotel, Pekin, China; (center) by the incense burner in front of Lama Temple, Pekin; (right) in front of the Great Buddha at Kamakura, Japan.

was secretary of the League at Geneva for so long, and they are most distinguished. She is an American from Philadelphia and has done much philanthropic work as well as educational.

"The Marquis Konoye met us at the boat at Yokohama, presenting me with a charming Japanese doll and all of us with fans. He is a most serious gentleman, having studied some time in Germany. He speaks both English and German and leaves after the second concert to conduct in Berlin. He is also a composer and Henry hopes to use one of his big works in New York. He is a very scholarly person and comes from one of the direct and finest families of the nobility. His brother is Prince Tokugawa and they are related to Prince Tokugawa, who is, or just has been, on a visit to the United States.

"I have a lovely series of concerts, also broadcasting. I appear at the second orchestral concert of the season with Konoye conducting. I will sing Scheherazade of Ravel. My concerts will naturally be outside Tokyo in towns like Kyoto, Nagoya, etc. Henry is looking forward to his rehearsals with great pleasure."

And in a postscript, Henry Hadley says that on their way back to Japan they struck a typhoon and had to put in the shelter of some lovely islands forming a natural harbor for two days and nights. Mr. Hadley's season has been extended to six concerts in Tokio.

Miami Conservatory Opens

The Miami Conservatory of the University of Miami opened its fall term on September 29. Bertha Foster, director, is gratified over the enrollment, and Miami expects to have a winter season of good music.

Arnold Volpe will return soon as conductor of the University of Miami Symphony Orchestra. The many tourists who begin in the early fall to take up their abode in Miami, cognizant of the fact that their children have unusual musical advantages at the Conservatory, register them immediately upon arriving in the city.



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From the New York Press on their last American Tour

WORLD: Our search for genuine artistry of the piano was rewarded in Ethel Bartlett and Rae Robertson's concert. If you had not seen them there you might have imagined a single virtuoso of *marvellous grace and skill performing wonders without a struggle*.

EVENING POST: Unity, music's glowing spirit, dwells with Ethel Bartlett and Rae Robertson. Their concert revealed two musicians who are *gifted masters of their art*.

At Liège Festival of Contemporary Music (September, 1930)

TELEGRAPH: Ethel Bartlett and Rae Robertson in whom the composer (Arnold Bax) has surely found *ideal interpreters* for his work delighted the audience with the brilliance of their playing and the intimacy of their ensemble.

MAIL: Ethel Bartlett and Rae Robertson, the two pianists, made a great hit.

From the London Press on their Last Recital

REFEREE: A perfection of ensemble, of expression and precision that suggested a quadruple-handed pianist. It was astonishing.

TELEGRAPH: *Miraculous ensemble . . . the pair were delightful.*

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San Francisco's Second Week of Opera Begins With Puccini Work

The Girl of the Golden West, La Boheme, L'Enfant et les Sortileges and Haensel and Gretel, and Cavalleria and Pagliacci

All Presented With Excellent Casts.

SAN FRANCISCO, CAL.—Just why the San Francisco Opera Association should have chosen the Girl of the Golden West to start off its second week of opera on September 15 is something that only the Association itself can answer. This opera, which shows Puccini far from his best, has never been a drawing-card in this city, the present occasion not being the exception. No doubt it was produced for the purpose of providing Maria Jeritza with another vehicle to exhibit here her further versatility as a singing-actress. But, it requires even more than the superb art of the fascinating Jeritza to put a "punch" into this uninteresting wild-west melodrama to which Puccini has supplied music reminiscent of practically every other opera he wrote. The Auditorium upon this occasion housed only a fair size audience, and enthusiasm throughout the performance was but lukewarm. San Franciscans do not like The Girl of the Golden West; they never have nor will, and that is all there is to it.

The San Francisco Opera Company, however, made it a special point to have the opera well cast, and it was—every member was exactly suited in voice and action to the part. First honors, of course, went to Mme. Jeritza, whose interpretation of Minnie was vivid and, as always, original. Her native temperament and intuition for vocal effects found full play in a highly expressive and artistic portrayal—one that was thoughtful and finely proportioned. Jeritza has frequently proven herself to be an actress of dramatic intensity. It was, therefore, pleasantly refreshing to note that she is also an accomplished comedian, a woman with a delicious sense of humor. Her clever bits of "stage business" and antics in the second act evoked many bursts of hearty laughter.

There were also moments when Mme. Jeritza rose to genuine dramatic heights, these being most apparent during the card scene with Jack Rance. The artist won a personal triumph for a performance that was consistently good throughout.

One of the real surprises of the evening was Frederick Jagel, who, as Dick Johnson, appeared here for the first time. He made a dashing figure and sang the difficult music with noble breadth and fullness of tone, while

his acting was keyed to the requirements admirably. Jagel's performance could not have been improved upon and the audience gave him a round of hearty applause.

With a vocal wealth of tremendous power, with a dramatic fire in action and with the true ring of conviction, Gaetano Viviani, already a favorite with the San Francisco public, gave a remarkably well-drawn impersonation of Jack Rance, sheriff. His voice was strong and resonant and he sang the music as well as one could ask it to be. As a matter of fact, Viviani performed miracles with the more or less ungrateful role.

All secondary characters were assigned to artists well equipped for their portrayal. The male chorus of the company, dressed as cowboys and miners, did some of the best ensemble work accomplished so far this season.

Merola, directing the orchestra for the fourth consecutive performance, gave an eloquent reading of the score. He is one of the

and warm. She handled the difficult second act with unexpected skill. Her acting had the spontaneity, the restraint and the enthusiasm that carries realism. The public left no doubt as to its appreciation of the charming young singer. Ezio Pinza was magnificent as Colline.

Gaetano Viviani sang Marcel and, like everything else he attempts, made it a character study of superb detail and impressiveness. He, too, enunciated well; his singing was always tasteful and his acting effective without overstatement.

Eugenio Sandrini, Ludovico Olivieri and Evaristo Alibertino fitted into the stage pictures and into the vocal score as perfectly as might be desired. The spirit with which the chorus sang was delightful; it was fresh and vivid, and quite apparent that the choristers enjoyed their jobs. Under Antoni Dell O'reifice's baton the performance moved smoothly and spiritedly. He read the lovely score with much vitality and fine musical understanding.

L'ENFANT ET LES SORTILEGES AND HAENSEL AND GRETTEL FORM DELIGHTFUL DOUBLE BILL

The San Francisco Opera Association displayed wisdom in presenting L'Enfant et les Sortileges, the one act opera of the French modernist, Maurice Ravel, and Humperdinck's lovely Haensel and Gretel on September 19. Had these two delightful fairy operas been given on any other night but a

father. Karl Riedel directed the performance.

CAVALIERA RUSTICANA AND PAGLIACCI ENTHUSE 5,000 OPERA GOERS

Judging from the huge crowd that gathered on September 20, it was most apparent that the inseparable pair of operas, Cavalleria Rusticana and Pagliacci, has not lost popular appeal. Every seat was taken, even those on the extreme sides being occupied by music lovers who were willing to forego a full view of the stage just for the privilege of hearing the music. These two operas are indeed wonderful "show-pieces" in that they provide sopranos, baritones, mezzos and tenors with many opportunities to shine as singers and actors. Maria Jeritza, who appeared both as Santuzza and Nedda; Frederick Jagel, who sang Turiddu, and Sydney Rayner, who portrayed Canio, shone brilliantly, but it was John Charles Thomas, who as Tonio, outshone them all.

Mr. Thomas confirmed the impression which he had made in his debut as Johanna earlier in the season. The beauty and power of his voice are never sacrificed to gain any melodramatic effect. In everything he does Mr. Thomas is a musician who realizes the dramatic effects of his part with the most judicious and tasteful use of his voice. There is scarcely a moment when the listener does not feel pleasure in the sound of Mr. Thomas' voice, for it has natural beauty, and is emitted with ease. The Prologue was so magnificently sung that Mr. Thomas completely stopped the show and Conductor Dell O'reifice had to wait until the applause had subsided before he could proceed. Mr. Thomas' acting was in every respect equal to his beautiful singing. Anything else one would write about Mr. Thomas' performance upon this occasion would be superfluous.

It is not an easy thing to interpret the roles of Santuzza and Nedda with such intelligence and variety of effect as did Mme. Jeritza. As Santuzza, she was more successful than as Nedda. She put into her singing a fervent, throbbing quality that quite suits the music, and played the role with intensity and stabbing reality that make her work so memorable. Jeritza's Nedda had considerable dramatic quality. It was pictorial and always energetic.

Frederick Jagel sang and acted Turiddu with poise and authority, and Millo Picco as Alfio added another fine delineation to those he has already presented here this season. Eva Gruninger Atkinson was a lovely Lola, vocally and histrionically.

Pagliacci had Sydney Rayner as Canio and that fiery and feeling young tenor gave his best, climaxing in Ridi Pagliacci that was received with spontaneous plaudits by the entire house. Mr. Rayner has a very fine rich tenor; it is kept well in hand, has resonance and good range, and, besides, Mr. Rayner is extraordinarily easy and adept on the stage and knows how to act with sincerity and poise. Mr. Rayner gave unalloyed delight. Opera goers can enjoy listening to his fresh, beautiful voice and can yield themselves to the ardor of his style.

The chorus in both operas sang excellently and was always in the picture. Mr. Dell O'reifice was in the vein and this was reflected in his conducting. The dramatic note was sounded in both scores. The orchestra also enjoyed a success. C. H. A.

Regina de Sales Re-Opens Paris Studio

Regina de Sales reopened her Paris studio on October 1, having concluded a four months' stay at her villa in Fontainebleau, where she had some interesting pupils.



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LA BOHEME PRESENTED WITH EXCELLENT CAST

Puccini's ever-popular La Boheme, as perfectly done as any performance within memory of San Francisco opera goers, was the rare treat provided an exceptionally large audience that assembled in the Exposition Auditorium, September 17. The Mimi was sung by Queena Mario, the Musetta by Audrey Farncroft, the Rudolph by Beniamino Gigli, the Marcel by Gaetano Viviani, the Schaunard by Millo Picco, and the Colline by Ezio Pinza. Antonio Dell O'reifice conducted.

The vocal honors of the evening were easily won by Gigli, whose portrait of the poet may be ranked among the very finest ever heard here. The beloved tenor was at the top of his form and in this work of Puccini, so full of passionate melodies and of dramatic scenes of love and anguish, he seemed a singer and actor supreme. In the Che gelida manina, Gigli poured out golden tones with unmarred vocal opulence. Throughout the evening Gigli phrased and colored the romantic and emotional music with consummate art, while his tones flowed with a lyric fluency and beauty which cannot be excelled. From the standpoint of histrionism, Mr. Gigli acted the part with a chivalrous, romantic ardor, with intelligence and feeling. Gigli is a singer with something more than a voice; he is an artistic personality.

La Boheme afforded an opportunity of hearing Queena Mario in a role in which she had left unforgettable memories here and in which she once again triumphed. There is a childish quality in Miss Mario's voice that exactly suits the role of Mimi. She sang with beauty of tone; her technic was flawless and her musicianship unerring. Moreover, Miss Mario managed to look amazingly like the embroiderer and acted with grace and pathetic youthful appeal.

Excellent indeed was the Musetta of Audrey Farncroft, the young San Francisco soprano, who has but recently stepped from the ranks of the Pacific Coast Opera Company into the larger and more important organization. Miss Farncroft is as pretty as a picture; her voice, a lyric soprano, is of lovely quality, clear, easily produced, pure

Friday, it is questionable whether there would have been so many children in the huge audience.

The performance of Maurice Ravel's opera upon this occasion marked its American premiere. The poem of L'Enfant et les Sortileges is by Madame Colette, and tells the story of a child who has not learned his lessons so well as he might have, wherefore his mother gives him dry bread and unsweetened tea, and forbids him to leave his room. The child is furious. Hardly has his mother departed than his temper gets the better of him. He throws both teapot and cup to the ground, brutally teases the little squirrel in its cage, rummages in the fireplace, upsets the kettle and so on.

No analysis can give a notion of the charm and delicacy this feeble story acquires by virtue of the music of Ravel. Exquisite miniaturist, he has treated the subject with subtle fantasy and refinement. The incomparable virtuoso of orchestral impressionism has produced a score that is a mixture of lightness and profundity—it is a gem. The first part of the opera is of great humor and irony; the second is more fantastic, graciously tender, and more abundant in subtle, deliciously nuanced music. One cannot fail to admire the resources of a modern musician such as Ravel, who knows how to be modern to the exact degree he wishes to be.

The settings provided for the opera were designed by Lucien Labaudt along modernistic lines; they were colorful, artistic and imaginative. The child was Queena Mario. One cannot imagine this difficult role being sung or acted more delightfully. The Mother was splendidly played by Eva Gruninger Atkinson. Audrey Farncroft enacted the triple roles of The Fire, The Princess and The Lark, and was exceedingly dainty and charming in all three. As a matter of fact, each member of the cast did his or her best to make this performance one of the highlights of the season. Judging from the applause and the joyous laughter from both young and old, the opera proved a decided success. Mr. Merola conducted with the clearness and verve that the Ravel score demands.

Haensel and Gretel in German followed the charming little French work. The cast included Queena Mario as Gretel, Elinor Mario as Haensel, Dorothy Manski as The Witch, Eva Gruninger Atkinson as the Mother, and Eugenio Sandrini as Peter, the



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GAETANO VIVIANI SCORES—ACCLAIMED

Gaetano Viviani, also new to the American stage, was another hit of the evening, his singing of the role of the elder Germont being wildly applauded, so much so, in fact, that the ovation undeniably directed to Viviani somewhat tempered Clairbert's and Gigli's.

Gaetano Viviani has a barytone of infinite tenderness, yet virile and resonant. In the *Di Provenza il mar*, in which he endeavors to persuade Alfredo to leave Violetta, it was fluidic and smooth, the singing imparting as much to the portraiture of the character as his fine acting. The result was a figure of deep paternal affection and great understanding of the emotions of youth. — *Marie Hicks Davidson, San Francisco Call-Bulletin, September 15, 1930.*

VIVIANI SCORES

It was the baritone, Gaetano Viviani, who helped Mario keep up the dramatic interest of the opera. As Marcello he gave as fine a performance of the part as any that readily comes to mind. His is one of the most musical of voices, and he has the histrionic art to make his roles convincing. There was a moment in the third act when with a single glance toward Mimi he conveyed Marcello's thoughts more vividly than could be done in any number of arias. Viviani is a great artist, still in his prime.—*San Francisco News.*

Viviani, the Marcello, impresses the San Francisco audience more and more deeply with each hearing by a voice of fine control and splendid vitality.—*San Francisco Chronicle.*



Viviani Creates Sensation in First Appearance Here

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New Baritone Thrills Audience With Sterling Role

A new baritone sang Giorgio Germont and won well deserved cheers. Gaetano Viviani is his name. With a voice that is velvety in its quality and ample in volume, plus histrionic gifts that make for convincing acting, this American baritone gave a magnificent performance. His *Di Provenza il mar* brought him a tumultuous ovation.—*Marjory M. Fisher, San Francisco News, September 15, 1930.*

Viviani made a memorable impression as the elder Germont, and he, too, enjoyed a magnificent reception.

His voice, resonant with Italian timbre, is beautiful and firmly used. The power of his singing was tempered with warm expression. His later participation in our season promises unusual pleasures.—*Alexander Fried, San Francisco Chronicle, September 15, 1930.*

VIVIANI IN TRIUMPH

It was *Di Provenza il mar* that brought the new baritone Gaetano Viviani, an American by the way, to the front. He not only brought out its musical beauty, but he made the hearers feel the deep parental solicitude that dictated it. Modestly he took his call with Clairbert and Gigli; but the generous Gigli, who is a true sport, pushed his confrere back on the stage and made him take the applause of the house alone.—*Redfern Mason, San Francisco Examiner, September 15, 1930.*

FAREWELL TOUR

MAIER

AND

PATTISON



At the time of going to press the following dates were definitely set, with others pending.

Oct. 20—Indianapolis
 Oct. 21—Lafayette, Ind.
 Oct. 24—St. Louis
 Oct. 28—Rochester
 Oct. 30—Buffalo
 Nov. 4—Richmond
 Nov. 7—Lynchburg
 Nov. 8—Washington
 Nov. 9—New York
 Nov. 10—Worcester
 Nov. 12—Milwaukee
 Nov. 17—Sacramento, Cal.
 Nov. 20—Santa Barbara, Cal.
 Nov. 21—Long Beach, Cal.
 Nov. 24—Claremont, Cal.
 Nov. 25—Los Angeles
 Dec. 1—San Francisco
 Dec. 3—Berkeley, Cal.
 Dec. 8—Portland
 Dec. 9—Eugene, Ore.
 Dec. 10—Seattle
 Dec. 11—Wenatchee, Wash.
 Dec. 12—Spokane
 Dec. 16—Colorado Springs
 Dec. 18—Fort Worth
 Jan. 9—Wheeling
 Jan. 14—Boston
 Jan. 27—Winston Salem
 Feb. 3—Mansfield, O.
 Feb. 5—Terre Haute, Ind.
 Feb. 9—Parkersburg, W. Va.
 Feb. 11—Columbus
 Feb. 13—Pittsburgh
 Feb. 14—Pittsburgh
 Feb. 15—Boston
 Feb. 18—Farmington, Conn.
 Feb. 21—New York
 Feb. 23—Bradford, Pa.
 Feb. 26—Lawrence, Kan.
 Mar. 1—Chicago
 Mar. 3—Minneapolis
 Mar. 5—La Crosse, Wis.
 Mar. 6—Rochester, Minn.
 Mar. 9—Muskegon, Mich.
 Mar. 12—Portsmouth, O.

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TREMOLOS

By Helen Brett

Article 3

[The first of this series of articles appeared in the September 20 issue of the MUSICAL COURIER.—The Editor.]

As I have stated in previous articles published in this paper, most of the vocal defects are due to supporting the tone with a grip on the muscles of the throat, instead of placing this burden on the diaphragm and back muscles, whose work this is. Many teachers talk and teach diaphragm support while not attaining it in reality.

To achieve this means to free the throat from all burden of the tone and actually leave it to the muscles of the back and diaphragm. When you think of the size of the throat in comparison to the whole trunk, you can imagine how that smaller area has to work in order to accomplish what is the normal function of the larger one.

You notice, I do not say diaphragm "only." The correctly supported voice makes the back muscles work as well as those of the diaphragm and abdomen. How few teachers realize that the tremolo, breaks, harsh, ugly dull and throaty quality of the voice is due to this error. My special topic for today is "tremolos."

Many teachers have had this queer and baffling vocal condition to cope with, but it is one of the easiest vocal problems when attacked by relieving the throat grip. Why? Because the tremolo is caused by an incipient throat grip, in which these muscles have not yet developed enough power to hold firmly, so they wobble under their new burden. Thus the vibration (old Italian term for tone) wobbles or trembles as it is emitted. I have been astonished by the rapidity with which tremolos yield to this treatment. A month or two does wonders.

Other conditions, such as throatiness and harshness, are much more stubborn although they also cannot resist persistent right work. In my many years of experimental and research work with vocal problems no tremolo has come under my observation which was not caused as I have stated above. But, there may be some due to defective vocal cords, which would of course impair the speaking voice as well. These would be cases for a physician to handle.

However, I consider a tremolo extremely simple and easy to conquer, and wish all vocal problems would yield as readily.

My next article will be on "breaks." Many singers have struggled with this problem. It is a most disconcerting one to those who do not know why their tone suddenly cracks off and leaves them and their audiences aghast.

The De Kreszs' Busy Summer

Word comes from Norah and Geza de Kresz of the success of their Vienna summer music course held at the Austro-American Conservatory. Mr. de Kresz says: "The whole course gave both my wife and myself great pleasure. Another of my pupils, Charlotte Volt, teacher at the University of Burlington, Vermont, is giving a recital there next month, playing many of the pieces she has studied with me. Of my German pupils, W. F. Gohlich, from Hanover, is being heard quite frequently on



OLGA G. SACERDOTE, who will again be associated with her husband, Edoardo Sacerdote, in his vocal studios in Chicago, as she was in the past at the Chicago Musical College. During the last few years Mrs. Sacerdote has won flattering success in Chicago, New York, where she was a member of the French Opera Company, and also in Italy. She has won much praise for her singing of such roles as Marguerite in Faust, Nedda in Pagliacci, Mimi in La Boheme, the title role in Manon, and many others.

German radios. Mrs. de Kresz had pupils from Nova Scotia and Toronto, and they, too, enjoyed Vienna immensely. As you know, the concert season has not yet begun, but two weeks ago we gave a big program, including the Kreutzer Sonata over the Budapest radio."

Frank M. Church Locates in Washington, D. C.

Frank M. Church, who is now located in Washington, D. C., where he is teaching at Arlington Hall, writes that "Arlington Hall, now in its fourth year, has already enrolled students from twenty-five states, also from Ontario, Haiti and Bermuda. This school will have monthly public students' recitals, occasional faculty and artist recitals, besides frequent programs in the Chapel."

On September 14 Mr. Church gave a half hour recital in Mt. Vernon Church on the three manual Pilcher organ.

Soloists for Philadelphia Orchestra in New York

Soloists have been announced for three of the ten concerts which the Philadelphia Orchestra will give in New York this season. Ildebrando Pizzetti, Italian composer, will appear on November 25, and, on December 16, Maurice Martenot, French pianist and inventor will demonstrate his new electrical instrument. For the February 24 concert, Jascha Heifetz, violinist, will be the soloist.

This season again finds the Philadelphia Orchestra under the alternate leadership of Leopold Stokowski and Ossip Gabrilowitsch, the latter conductor of the Detroit Symphony Orchestra. These two are in entire charge, except for the week of December 22, when Alexander Smallens will conduct, and the fortnight beginning November 24, when Arturo Toscanini of the New York Philharmonic-Symphony will direct.



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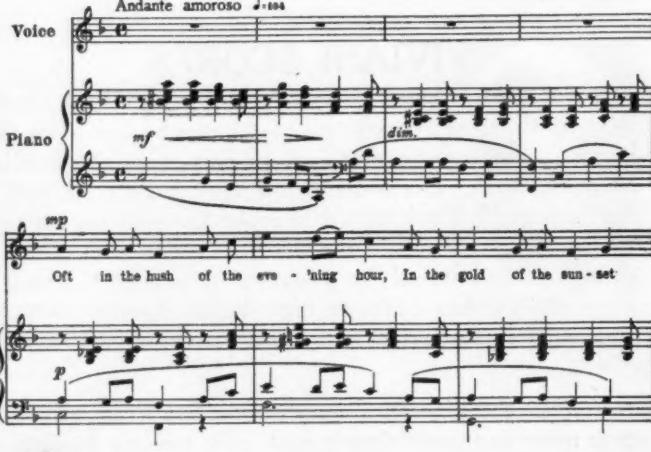


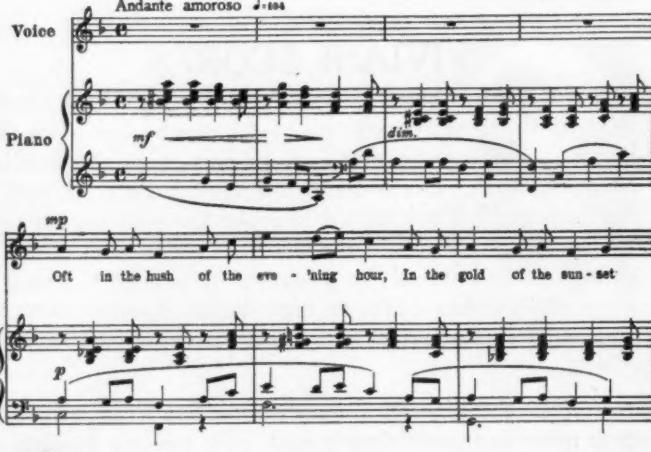
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OLGA SAMAROFF,
who, during the coming season, will
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which Mrs. D. Hendrik Ezerman is
managing director.

Ithaca Conservatory Opens
October 9

The Ithaca Conservatory and Affiliated Schools will open its thirty-eighth year on October 9, with students from all over the United States enrolled in its various divisions.

Activities began on October 3 with the annual meeting of the board of trustees. Members of this board include: George C. Williams, president of the Institution; B. L. Johnson, secretary and treasurer; Mrs. H. E. Talbott, president of the Westminster Choral Association; Albert Edmund Brown, dean of the Public School Music department; John Finley Williamson, dean of the Conservatory of Music and the Westminster Choir department, and Judge Charles H. Blood. The trustees' meeting was followed by a meeting of the faculty, to which has been added the following new teachers: Dale Haven, Ida Mae Small, Mary MacDonald Cook, Mary Zink, Gladys Coatman, Marguerite Rowland, Mabel Wilson Smart, Paul Lester, Craig McHenry, Walter Beeler, Nancy Hankins, Robert P. Jensen, Joseph Saperstein, Rose Broughton, and Sydney Landon.

October 4 is the annual Scholarship Day. Thirty scholarships are awarded at this time to talented students who are financially handicapped. Registration will take place on October 7 and 8.

The Ithaca Conservatory and Affiliated Schools is distinctive among American educational institutions, in that it includes seven collegiate professional and vocational training units, each leading to the Baccalaureate degree. The institution comprises the Ithaca Conservatory of Music, including the Westminster Choir School of which Dr. John Finley Williamson is the dean; Ithaca Institution of Public School Music with Albert Edmund Brown as dean; Ithaca Military Band School with Ernest S. Williams, dean; Williams School of Expression and Dramatic Art with Rollo Anson Tallcott, dean; Ithaca School of Physical Education with Lawrence S. Hill, dean; and the Martin School of Speech Correction with Dr. Frederick Martin, dean.

An informal reception and dance, given October 11, in honor of the freshman class by the student council, is among the social events planned during the first few weeks, while the annual formal reception given the entire student body by the faculty and administration officers is scheduled for October 16.

**Praises Thomas in San Francisco
Opera Debut**

Regarding the appearance of John Charles Thomas with the San Francisco Opera Company as Jokanaan in Salome, Gaetano Merola, general director of the company, wired to George Engles: "John Charles Thomas made his operatic debut in San Francisco Friday evening with San Francisco Opera Company as Jokanaan in Salome, sharing honors with Maria Jeritza singing title role first time in America. Gorgeous baritone of Thomas furnished thrilling moments and highlights of evening. Capacity audience of over six thousand gave welcome and greeting to Thomas, already popular favorite from previous concert engagements. Critics lauded dramatic power and inspired interpretation. Later appearances as Tonio, Wolfram and Valentine certain to be triumph for great artist. Our privilege to have him here with us."

Eugene Scudder Dates

Eugene Scudder, tenor, has been engaged by the Osborne Concert Bureau for a series of concerts to be given during October and early November in Newark, Paterson, Passaic and Elizabeth, N. J.

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who returned last week on the S.S. Augustus after a two months' trip to Italy, which was also in the nature of a honeymoon. Mr. Gatti issued his annual statement to the press on September 25, a report of which is found in another part of this issue. Mrs. Gatti, the former Rosina Galli, will resume direction of the ballet work at the Opera, although it is said she will make no public appearances herself. (Photo by Fotopress, N. Y.)

Venetian Paper Writes of Maestro Seismi-Doda

Il Gazzettino of Venice, Italy, recently published an article about Maestro Seismi-Doda, composer and teacher, now living in New York. Mr. Seismi-Doda has dedicated one of his works, entitled O Luce Mia, to Princess Marie Jose, wife of the heir to the Italian crown. The princess expressed her appreciation through a letter written to the composer by Count Brandolini D'Adda, a gentleman of the Court of the Princess. The article in Il Gazzettino said in part: "Maestro Seismi-Doda, son of the late Federico Seismi-Doda, Secretary of State in Italy, belongs to that selected order of Italians who, beyond the ocean, know how to bring honor to the name of their country. He is a member of the Royal Academy of St.

Cecilia, Rome, the composer of many vocal numbers sung by Caruso, Gigli, Titta Ruffo and others. His name is not unknown to the public of Venice, which, about thirty years ago, had an opportunity to admire his beautiful opera, Jole, in the Theater Rossini."

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*Activities of the Cleveland
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The Musical Arts Association announces that the thirteenth season of The Cleveland Orchestra, under Nikolai Sokoloff, opening October 16, will include the usual twenty pairs of symphony concerts on Thursday evenings and Saturday afternoons, and fifteen concerts for children and young people. The orchestra will visit thirty-five cities in ten states and Canada on its November, December, February, March and April tours.

The first half of the Cleveland concerts will be presented in Masonic Hall. Every friend of music is eagerly anticipating the historic event, the entrance of the orchestra into its permanent home, the splendid gift of John L. Severance and the late Mrs. Severance.

The present expectation is that the stately and commodious building to be known as Severance Hall will throw open its doors in January. The actual date is necessarily not yet available. Plans for the symphony programs are therefore subject to rearrangement.

The season offers great artists familiar to Cleveland concert-goers. Heifetz, Hofmann, Bauer, Myra Hess, and first acquaintance with other great artists familiar to the American public elsewhere. Alexander Kipnis, of the Chicago Civic Opera and Bayreuth, has been heard here only in opera. First appearances will be made by Iturbi, Piatigorsky, Judith Bokor, Rabinoff and Gridley, and Gange. Sokoloff has invited the conductors of the Bach Chorus, the Orpheus Male Choir and the Glee Club of the College for Women to cooperate with him in the preparation of their members for the performance of Beethoven's Ninth Symphony which will close the season. And in the early winter will come the Faust Symphony of Liszt in which the orchestra will again have the assistance of the Orpheus Male Choir.

The list of soloists is completed with these artists: Josef Fuchs, violin; Victor de Gomez, cello; Beryl Rubinstein, piano; Lynnwood Farnam, organ; Jeannette Vreeland, soprano, and Nevada Van der Veer, contralto.

It is hoped to include in the symphony series a program of orchestral music with stage presentation similar to the performances given in New York the last three years in cooperation with the Neighborhood Playhouse, sponsored and directed by Irene Lewisohn. These performances are made possible by the very unusual equipment of Severance Hall.

In response to many requests, the executive committee has voted to change the time for beginning the Thursday evening concerts to 8:30 o'clock. The orchestra will begin to play at exactly that hour. The Saturday afternoon programs will start at the usual time, 2:30.

With the resignation of Arthur Shepherd, editor of the program notes, his successor is Herbert Elwell. Arthur W. Quinby, curator of music at the Cleveland Museum of Art, will give two weekly talks on current music during the season, with comment on each program of the orchestra. Mr. Quinby's talk Wednesday nights at seven o'clock at the Museum will be free to members, with a modest admission fee for the public. Thursday afternoons he will speak at the Music House of Western Reserve University, when season ticket holders of The Cleveland Orchestra will be welcome without fee.

Lillian Luverne Baldwin, supervisor of music appreciation in the Cleveland Public Schools, has prepared delightful material, including themes, illustrating the five programs of the Children's Concerts. The compositions discussed in Miss Baldwin's program notes will furnish a major part of the Music Memory and Appreciation Contest list.

Vincent V. Hubbard Resumes

Vincent V. Hubbard has opened his Boston vocal studio after a most successful season at his summer studio in Paris. Before beginning his work there he drove through France, Switzerland and northern Italy. While in Italy he had the great pleasure and satisfaction of hearing a number of his artist-pupils who have been and are singing with signal success in various opera houses throughout Italy.

Carl Braun With German Opera

One of the attractions for visitors to the Wagner Festival in Bayreuth last summer was Carl Braun, basso, who will be with the German Grand Opera Company on its third American tour.

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Chicago Musical College Free Scholarship Awards for Season 1930-31

Free scholarship awards at the Chicago Musical College for this season have been completed, and these have been made possible by the endowments and scholarship funds available for this purpose. The awards in each department are as follows:

Piano: Ethel Bentkover, George Kalmus, Mildred Feldstein, Wanda Paul, Margaret O'Gara, Alice Landgraf, Mildred Warner, Rena P. Shedd, Dorothy Ellen Ford, Miriam Ulrich, Beulah Appelman, Marjorie Dorn, Marion B. Jaffray, Willis Charkovsky, Helen Louise Straub, all of Chicago; Martha McAdams, Hawesville, Ky.; Ralph A. Squires, Morgan City, La.; Ethel Even-

sen, Oak Park, Ill.; Marie Kessler, St. Louis, Mo.; Stanley Kasper, Cicero, Ill.; Catherine Cannon, Paulina, Ia.; Norman Stuart Voelcker, Louisville, Ky.; Elena Crivella, Punxsutawney, Pa.; Mary George McCabe, Pocatello, Idaho; Ione Olsson, Minneapolis, Minn.; Mollie Dubinsky, Portland, Ore.; Velma Gildemeister, Grand Rapids, Minn., and Ida Krehm, Toronto, Canada.

Vocal: Virginia Ware Gaines, Nashville, Ark.; Myrtle Weber, Evergreen Park, Ill.; Marvin Meiers, Joliet, Ill.; Mary Louise Howard, Tulsa, Okla.; Gordon Berg, Joliet, Ill.; Gladys McIntyre Thomas, Chicago; Wynnefred Hearnshaw, Berkeley, Ill.; Mary Eloise Spann, Indianapolis, Ind.; Emily Elizabeth Croslan, Punta Gorda, Fla.; Robert L. Hudson, Chicago; Virgil D. Orcutt, Jr., Hannibal, Mo.; Marie Healy, Manchester, N. H.; Elizabeth Lindquist, Oak Park, Ill.; Leonora Padilla, Delagua, Colo.; Opal Davis, Tuscaloosa, Ala.; Irene Palmquist, Canova, So. Dak.; Vernie Gray, Logansport, Ind.; Cornelia Dungan, Marion, Ind.; Charles A. Dobson, Springfield, O.; Dorothy Tillman, Ardmore, Okla.; Dorothea Helenius, Virginia, Minn.; Christine McIntyre, Chicago; Genevieve Kennedy, West Chicago, Ill.; Imogene Thompson, Oak Park, Illinois.

Violin: Leonard Sorkin, Walter Buttner, Joseph Arnstein, Leonard H. Malarski, Marguerite Coppinger, Harold Ernest Kupper and Frederick Dvorchak, all of Chicago; Gordon Gibson, Evanston, Ill.; Milo Wold, Enderlin, N. Dak.; Leo Pevsner, Milwaukee, Wis.; Florian N. Nash, Wichita, Kans.; Betty Ann Ortt, Newkirk, Okla.; Junius C. Shacklette, Louisville, Ky., and Alex Pevsner, Milwaukee, Wis.

Composition: Glenn Bacon, Macon, Ga. Dramatic Art: Geraldine Crowley, Oak Park, Ill.

Organ: Hellen Morton, Tulsa, Okla.

Bauer's First Recital

Harold Bauer's first recital of the season is scheduled for Saturday evening, October 18, in Town Hall. Appearances with the Chicago, Detroit, Cleveland, Philadelphia, and Omaha orchestras will mark his itinerary, which carries him to the Pacific Coast.

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**MRS. ANNA T. KING CELEBRATES
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(left) when she first joined the MUSICAL COURIER forces, and (right) a recent photograph.

Still hale and hearty, Mrs. Anna T. King was eighty-eight years old on October 1. She joined the staff of the MUSICAL COURIER in 1882, when this paper was two years old. Subsequently she opened the Boston office in 1890, was London representative from 1905 to 1914, and today is still an active contributor to its columns. During her connection with the MUSICAL COURIER she has been active also in Paris, Brussels, Leipzig, Copenhagen, Stockholm, Leningrad (then St. Petersburg), and Abo, Finland, in addition

to most of the major cities of the United States, from coast to coast. Mrs. King, beloved by her associates on the MUSICAL COURIER, retains her keen mental faculties, her cheery disposition, and her unfailing sense of humor, in spite of an accident which partially crippled her a few years ago. On the occasion of her natal day, the entire staff of the MUSICAL COURIER extends every good wish to the venerable lady and hopes that she may still be writing for these pages when her useful existence rounds out a century.—Editor, MUSICAL COURIER.

School of Musicianship for Singers

Anna E. Ziegler, founder and president of the newly-established school of music (not vocal lessons), the School of Musicianship for Singers, has issued an interesting pamphlet ament the aims and objects of this much-needed institution. "Established to give intensive courses in all fundamentals and special subjects leading to a professional career" (quoted), the school began a most interesting session in July, and during this month applicants are being heard. Scholarships are to be given to exceptionally intelligent and ambitious pupils. When such vocal lights as Rethberg, Matzenauer, Homer, Bori, Johnson, Thomas, Gigli, and such eminent musicians as Bodanzky, Rosing, and others, associate their names with an enterprise, it must have weight. Why Such a School? What Will Be Taught? Who Will Teach It? How the School is Financed—these are some of the subjects mentioned in the pamphlet. The MUSICAL COURIER will print "A Plea for Helping Singers," by Mme. Ziegler, in an early issue.

Roxy Bill Held Over

All Quiet on the Western Front drew such tremendous crowds to the Roxy the first week that it was held over until October 2 with the surrounding stage presentation so appropriately arranged, which heightened the interest and pleasure of the entire bill.

Incidentally, S. L. Rothafel sailed on September 27 on the S. S. Leviathan for a two months' vacation.

**Mrs. Wood Stewart to Resume
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The history of musical folklore in Canada will be illustrated at the Quebec Festival of French-Canadian Folksongs and Handicrafts, which will take place this year on October 16, 17 and 18, and for which the Canadian Pacific Railway has again planned a comprehensive series of evening concerts presenting folksongs, folk music, dances and choral arrangements.

At the opening concert at the Chateau Frontenac on October 16, the Bytown Troubadours will sing a number of "chansons populaires" of the Province of Quebec and old France. This program will also include folk dances of Normandy, performed by a group of Quebec children under the direction of Mme. Duquet; A Vision of Folksongs, a Shepherdess Group, interpreted by Les Disciples de Massenet, with music by Oscar O'Brien; a song recital by Phileas Bedard and folk dances of the Northwest and of Limousin.

The second evening's offerings will comprise a folksong group sung by Lionel Daunais, baritone; music of Anjou, arranged by Charles Goulet and sung by Les Disciples de Massenet; folk dances of Brittany and a performance of a French-Canadian Wedding of 1830, directed by Alberic Bourgeois and interpreted by members of La Societe Canadienne d'Operette, of Montreal.

The final program lists a presentation of a favorite ballad opera, L'Ordre de Bon Temps, libretto by Louvigny de Montigny and Robert Choquette, music by Healey Willan. This opera, which is based on incidents in the life of the early settlers in Acadia, will be performed by La Societe Canadienne d'Operette under the direction of Honore Vaillancourt. Other features of this evening will be folk dances of Auvergne by the Quebec children, a further selection of French-Canadian folksongs by the Bytown Troubadours, a performance by Les Disciples de Massenet of La Perdriole, folksong nature song recital by Phileas Bedard and dances of the Northwest by the group from St. Paul de Metis, Alta.

Many folksingers and handicraft workers will demonstrate their arts at the Chateau Frontenac during the festival.

Glenn Drake Studio Notes

Alma Morrison, contralto, member of the faculty of the Quincy Conservatory of Music, has returned to Quincy to take up her work after several weeks study with Glenn Drake in New York.

Edith Artley, who was heard last season in the part of Fanchette in Mme. Modiste, has been engaged with the Girard Singers and at present is playing RKO houses; she will appear at the Palace in the near future. Willard Burbank, baritone soloist of the Dutch Reformed Church, Brooklyn, has returned to that position after spending the month of August at his summer place in Rowayton, Conn. Louise Summers contralto of the Brahms Quartet, will leave this month to begin the series of concerts which the quartet is engaged to fill this season. This ensemble will be heard in mid-western and eastern states in the fall. During February the quartet will go to the Pacific coast to fill engagements, returning through the South where they will be heard in March.

Paul Davin, lyric tenor, has been engaged to sing the leading role opposite Helen Morgan in Hammerstein's successful production of Sweet Adeline, which began its tour in Boston this past week. Nell Moran, soprano, who was heard in the role of Pom Pom during the tour of The Fortune Teller last season, won the summer scholarship for musicianship offered by the Barbizon School; she has returned from her home in Nashville, Tenn., after a month's rest.

Irl Hunsaker, tenor, who has had charge of the Drake Studios in St. Joseph, Mich., recently went to Hollywood for a brief vacation and has since decided to remain in the West; his successor in Michigan has not yet been appointed. Betty Bane, soprano, recently completed a return engagement of four weeks as prima donna at Jansen's. Her first engagement was for twelve weeks; she has accepted an engagement in vaudeville and is on tour singing in Loew theatres. Virginia Hall has returned to Chicago to take up work with a musical stock company, which is to be organized there.

Marion Kahn Brings Song Novelties Home From Europe

Marion Kahn, accompanist and coach, returned from Europe on the Pennland, September 22, to resume her musical activities in New York after a summer spent in France, Germany and England. Miss Kahn brought back with her a number of songs by Philipp Jarnach, Erich Korngold, Dukas, Widor, Roussel, Philippe Gaubert, Alexander Georges, Rhené-Baton, Georges Hüe, René Rabe and Richard Trunk. All of these songs are exceedingly interesting, and most of them unknown here.

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NEW YORK OCTOBER 4, 1930 No. 2634

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for October 1, 1930.

STATE OF NEW YORK }
COUNTY OF NEW YORK }
Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn to speak the truth, did say that he is the Business Manager of the MUSICAL COURIER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher, Musical Courier
Company 113 West 57th St., New York, N. Y.

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Managing Editor, Thornton W. Allen 113 West 57th St., New York, N. Y.

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2. That the owner is:

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of the total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing all facts material and as far as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustee or in any fiduciary relation have or claim any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ALVIN L. SCHMOEGER,
Business Manager.

Sworn to and subscribed before me this 26th day of September, 1930.

[Seal] EDWIN H. EILERT.

(My commission expires March 30, 1931.)

In politics the opposition usually comes from the radicals; in music from the conservatives.

The Dowager Queen of Roumania attended the Bayreuth performances under King Toscanini.

A good way for a musician to accumulate a million dollars is to save \$10 a month for 8,333 years.

Coast to coast touring will soon begin for the popular musical artists whom the audiences of our land love to hear.

London is to have some grand opera in English next month. Grand opera in English? Let's see-er-

um—we seem to have heard of something of that sort.

Autumn is here and those eager looking persons you see in the streets are the tonal performers and critics hoping for a great musical season.

Richard Strauss has completed only one act of his new opera, Arabella. He used to work faster in the old days when he was building up his fame and his bank account.

Dame Ethel Smythe's new symphony (to be premiered at Edinburgh next February) is called The Prison. Of course it will have bars, and we hope that her new opus may cell.

Paderewski's American tour is announced to begin in Syracuse on October 21, and all his established admirers, and those willing to become such, hope that the famous artist will suffer no further setback in health before he sets out from Europe for these shores.

The Noise Abatement Commission of New York has submitted a 308-page report suggesting remedies to abolish the din in the streets of this city. Among the nuisances suggested for removal are noisy steel riveting, elevated railroads, street cars, rattling automobiles, and metal shod horses. It appears, however, that in the vicinity of the Metropolitan there will be no interference with the raucous cries of "books opr'y" and "front seats for tonight."

The tone-film is making rapid strides in Germany, and unemployment among musicians is assuming serious proportions. Of the 1200 musicians formerly employed in the moving picture shows, about 600 have so far been dismissed. Berlin has 2300 out-of-work musicians, Hamburg 1500, Cologne 500, etc. The Union of German Orchestral players has made an urgent appeal to the Government, calling its attention to these serious conditions and asking for protection.

These are scientific days in music. Read this in the New York Tribune of September 28: "While it is not stated, it is believed Stokowski will wear headphones when he leads the Philadelphia Orchestra in its first concert on October 12. The program is under the sponsorship of the Philadelphia Storage Battery Company, and will be broadcast at 5 o'clock over WEAF and a nation wide network of stations." The Tribune article explains that Stokowski objects to having his performances regulated tonally in the control room of the radio station and has contrived a monitoring device of his own, requiring his wearing of headphones while conducting.

NOVELTIES ABROAD

Opera, which has so often been pronounced dead by highbrow critics, shows a strange obstinacy in refusing to live up to its obituaries. This is illustrated once again by the announcements of Germany's leading opera houses, all of which are announcing novelties.

The Berlin Staatsoper has three novelties on its list, headed by Karol Rathaus' Foreign Soil. Its municipal rival, while it lists no world premieres, brings Braunfels' Galathea and Roselius' Doge and Dogarella to Berlin for the first time. The Munich Opera promises a new opera by Jaromir Weinberger, the young composer of Schwanda the Bag-Pipe Player, which has been successful all over Germany. The new work is entitled Die geliebte Stimme (The Beloved Voice). Other Munich novelties are Julius Weissmann's Spook Sonata, heard for the first time in Munich; Ermanno Wolf-Ferrari's La Vedova Scaltra, and Braunfels' Galathea.

Other new and almost new operas to be performed in German theaters are: Hugo Herrmann's Vasan-tasena, in Wiesbaden, and Darius Milhaud's new ballet, Le Train Bleu, in Hanover. Cologne's list of novelties includes Alban Berg's Wozzeck and Clemens von Franckenstein's Li Tai Pe. Mannheim, like Berlin, promises Karol Rathaus' Foreign Soil, Janacek's From a House of Death, Berg's Wozzeck, Hindemith's News of the Day, Krenek's Life of Orestes, Busoni's Turandot, Stravinsky's Oedipus Rex, Richard Strauss' version of Mozart's Idomeneo and Pfitzner's arrangement of Marschner's Der Vampyr. Mannheim has for generations maintained its reputation as one of the most progressive German theaters. In September, Joseph Rosenstock, who conducted at the Metropolitan last year, will commence his activity as chief conductor of the Mannheim Opera.

Radio Symphonies

It would seem to be about time that the term "symphony," in connection with certain radio orchestras, be discontinued, and this applies also to other questionable terms that are used in radio advertisements. There is a general tendency on the part of radio broadcasters to make a little more of their musical programs than is justified by the facts.

This is quite natural, as everybody in the world is continually doing the same thing. It reminds one of the German adage:

Wer nichts aus sich macht
Der wird ausgelacht.

The unfortunate feature of these radio terms is not that they are misleading exactly, but that, when the real thing is offered, the general public is unable in every case to make proper distinctions.

If a man offers to sell you a fifteen dollar suit of clothes and tells you that it contains the best material and the best workmanship, you know very well that he means, perhaps, the best for fifteen dollars. But in radio broadcasting no such price aid to judgment is present. The only difference will be that in one case the symphony orchestra is to be conducted by some well known musician, such as Damrosch, or has a recognized name like the Boston Symphony or some other. A certain number of people will know in advance the difference between these orchestras and others.

This is not to say that either the radio broadcasting stations in their sustaining hours or the generality of radio advertisers are at fault. The miscalling of radio offerings is only an occasional thing and it is, perhaps, for that very reason all the more unfortunate. As already said, it is time that the public should be in a position to judge from reading the published program lists in the newspapers of the exact nature of the offering, and a thing that is not a symphony orchestra should not be called a symphony orchestra.

The symphony orchestra is here taken as an example because it is the most obvious. There are many other names or titles equally misleading. One might even go so far as to say that the mere term "soprano" or "tenor" is objectionable when this refers only to a popular singer or a crooner.

Let us again say that this is no reflection upon that type of artist. Some of these popular singers are far more entertaining than are indifferent artists who attempt serious music.

But why not be exact? Why should not the radio people choose names that will give definite information about their programs? They do so in the case of Amos 'n' Andy, or The Revellers, or the Clicquot Club Eskimos, or other such similar features that are of a strictly popular nature but have won great reputations for themselves. One tunes in on a so-called symphony orchestra and hears, instead of symphony, nothing but garbled editions of purely popular music. This is wrong and ought not to be. One tunes in on what may be called an opera hour with the expectation of hearing something serious, and gets Erminie or something of the sort. One tunes in on a soprano or a tenor or some other singer who is advertised merely on the quality of the voice, expecting to hear something in the way of a genuine serious song, and hears a lot of mammy slush!

All of which hurts the radio business. A great many radio owners are people of culture who like occasional high class musical offerings. They should be accorded the courtesy of exact information by which they may tune in with certainty on advertised hours, sure to get what they expect. A radio enthusiast was heard to say the other day, "I have almost given up tuning in on the radio except for the recognized popular hours, simply because it is impossible to judge from the published advance programs the nature of what one is likely to hear."

For the sake of their own business, the radio interests should give this matter serious consideration.

Variations

By the Editor-in-Chief

Recently one could read in a current film weekly the declaration of a movie magnate, who announced: "Our corporation is searching the very garrets of the world for genius to put on the screen."

That pathetic old phrase, "genius in a garret," how foolish and futile it sounds.

In spite of all this persistent cry about the degeneracy, selfishness, and commercialism of our day, it must be admitted that never before have the arts received such liberal public patronage as in this early part of the twentieth century. No other age has known so many concerts, operas, artists, museums, galleries, theaters, plays, and books. At no other time in the world's history was the social standing of the artist so high or his pay so princely. Fame no longer is a posthumous reward. And better still, in this generation fame nearly always means money.

Genius, and even talent, is exploited in a measure undreamed of by the people of yesteryear. The pathos is past of "flowers born to blush unseen." Provided the blush is radiant enough, a "discoverer" is lurking in the person of every manager, newspaper reporter and society woman. There no longer is any excuse for writing immortal plays by the light of a tallow candle, or for fashioning matchless sculpturings in mud or butter, that would look better in Carrara marble. The great pianists and painters and singers and novelists and violinists and playwrights and actors, and all the rest of the Olympian folk, no longer are despised mountebanks but more often purse-proud capitalists. The poet has not for many a long day been known to write his imperishable verse on the backs of unpaid bills, nor do the present bailiffs force the nimble pianist to speed his feet more than he does his fingers.

That ancient period is gone, and with some self-satisfaction and a certain degree of pardonable pride we of the latest fifty years or so can regard complacently the roll of merit and read thereon such a huge compilation of names that we must pause in sheer amazement at the proportions of the list.

Where are our neglected Mozarts and Schuberts and Goldsmiths and Schillings and Heines and Homers and Bentivoglios and other struggling geniuses of their kind? Where are our starving scholars and our tattered great artists?

We are sorely afraid that a diligent search of all the garrets in the world would reveal very little more than a commonplace set of clerks and laborers, male and female, hungry enough, to be sure, but lamentably lacking in divine fire.

Then go to, you grumbling daubers of canvas, pounders of pianos and marble, and scribblers of words. Rejoice that you live in this rich, reckless universe of ours, and know that if you do not secure part of the spoils the fault lies with nobody but yourself. The world is hungry for genius.

The Strand (London) publishes W. E. Whitehouse's Recollections of a Violoncellist. One wonders whether Mr. W. recalls the days when no cellist could escape being asked to play Schumann's *Träumerei* and the *Berceuse* from Godard's *Jocelyn*.

And speaking of such matters, Fritz Kreisler's latest phonograph records continue their bid for the popular ear. Let who will make discs of Bach Sonatas, thinks Fritz, as he keeps on furnishing the easy tuneful hits.

From his little green home in rural France, comes this Hans Kindler letter:

Senlis, Oise, France, September 6, 1930.

Dear Variations.

Your "Variations" of Aug. 28, has an article ending: "Even if Mr. Maazel's plan of judges and juries were carried out, who would constitute those bodies? Would they not be simply legalized critics?"

Apropos of "artist versus critic," in a book by Busoni, *Von der Einheit der Musik*, I read an article the other day, (written in 1910), from which I translate (freely): "Talented young artists should not bother to bring financial offerings, in order to lose, before an empty hall, the remaining part of their hard-held courage; but they should, before a few chosen ones, demonstrate their fresh and promising gifts—a spring-rite of Art, the welcoming of a newly-opened bud, the dedication of a young talent, a quietly-happy ceremony."

The article is called "Wie Lange Soll das Gehen?" It is full of interest and I permit myself a few more extracts: "Music is the most mysterious among the arts. Around her, something of solemnity and of holiday-spirit should float. It is artistically immoral that anyone be allowed to stumble straight from the street, from the train, or the

restaurant, into the second movement of the Ninth Symphony."

"And we should be silent and collected; not applaud. And next day, not write about it. How much is destroyed by talk and criticism, how little is added . . . (This is apropos of new works.—H. K.)

"And music should no longer be a trivial decoration of trivial occasions, especially not the lowly handmaiden of entertainment in inns and eating places. Or, at any rate, a difference should be made between the tunes to be played there, and those which belong, by right, to the temples alone. Was not Belshazzar punished for misusing the cup of the Holy of Holies for his bacchanal? . . .

"Utopia? No, merely realizable possibilities toward which we should steer. Shall we let this century be stigmatized in history as the one without Art?"

Happy winter to you.

à vous,
HANS KINDLER

Jose Iturbi, the pianist, is said to be studying to become an orchestral conductor, and the New York Times reports that he practises with a baton before a mirror. Other requisites are an abstemious diet, a good tailor, and a commutation ticket back and forth across the Atlantic Ocean.

Die Musik (September) publishes some characteristic musical anecdotes:

Spontini, visiting the Paris Louvre, gazed at the mummy of King Amenophis of Egypt, and apostrophized it as follows: "Curses upon you, Pharaoh! You are the cause of my misery. Had you not chased the Israelites from your domains, they would still be there, and Meyerbeer and Mendelssohn wouldn't be conducting the operas and concerts in Berlin which rightfully fall to my baton."

Billroth and Brahms were playing a sonata and the former cried out: "I say, your piano playing is so loud that I can't hear my cello." "You ought to be glad of that," yelled Brahms, continuing with fire and fury.

Miloecker received this invitation: "Do come and dine with us midday on Sunday. My wife and daughter will do a little home music for you from twelve to one o'clock and then we shall have our meal." Miloecker replied: "Thanks for the invitation. I'll be there at one o'clock promptly."

Mahler was known never to leave the hall while rehearsals were in progress but on one occasion he suddenly handed the baton to his assistant and said: "I shall have to be away for an hour." Returning at the end of that time he explained: "I'm sorry. I went out to get married."

Richard Strauss and Dr. Carl Muck were co-conductors at the Berlin Opera, where the latter was considered by far the stricter disciplinarian of the two. Strauss rehearsed a certain orchestral passage many times but could not get it played right. At last he exclaimed in desperation: "Gentlemen, let us try this once more and if you don't do it correctly, I shall send for Dr. Muck and turn you over to him." The passage was repeated and came out perfectly.

Rossini and a friend occupied a rear box at the Paris Opera premiere of a new work. Rossini kept on his hat but raised it after each aria, smiled, and bowed. "I am greeting old acquaintances," he explained.

Von Bülow hated public ovations and especially laurel wreaths presented on the stage. On one occasion he handed back such a tribute to the gift bearing usher and said: "Take it away. I am not a vegetarian."

A vain soprano succeeded in gaining Saint-Saëns' consent to hear her sing at his home. As she stepped to the piano, she remarked: "Master, I am so frightened that my whole body is trembling." "Mine, too," snapped Saint-Saëns.

English and American writers on musical topics seem to have inspired the word "virtuoso" with a new meaning, and one at variance with its original properties. Nowadays we are made to think of a virtuoso as an instrumentalist who lays more stress on brilliancy of performance than on intellectual or poetical interpretation. There is no reason why the term—even in its present limited sense—should be restricted to players on instruments. Are there no singers who could be called virtuosi, no conductors, no composers? A few interesting paragraphs by a London musical writer are appended on the subject of the arbitrary misuse of a word once considered a compliment and now frequently employed as a term of reproach:

There is no doubt that formerly the words *virtuoso* and *virtuosity* had a more worthy meaning than now, and that if the present tendency to gymnastic performances continues they will cease to have any honorable significance whatsoever. It is rather curious and interesting to examine the etymological history of the word *virtuoso*. Sir George Grove some twenty years ago defined it as indicating a player who excels in the technical part of his art. Its meaning was already degenerating, for he speaks somewhat contemptuously of *virtuosity*, mentioning certain distinguished musicians who never paraded this quality. He says significantly enough that it would be invidious to point out those who did. *Virtuoso* seems to have had a higher and broader meaning for the Italians than for us. Some 200 years ago glorious John Dryden said, *virtuoso* the *Italians* call a man who loves the noble arts and is a critic of them. This certainly is a very wide signification, embracing as it does the whole artistic world. But it is strange to find that the ultimate derivation of this most abused word is the Latin *virtus*, which had a still larger and nobler meaning than the Italian derivative. *Virtus* meant with the Romans the sum of all the corporeal or mental excellences of man; in fact, the best characteristics appertaining to a *vir* or *hero*. This little excursion into the domain of etymology shows that the offshoots of words of honorable meaning, such as *virtus*, *undergo*, like noble families, various vicissitudes. Some rise, others fall.

Some potent paragraphs might be written, too, about the decline in this country of the word *artist*. We should find a new designation, equivalent to the sense in which the Germans use the expression *Künstler*. Practically speaking, here everybody is an artist. Your barber is an "artist," and so is a black face comedian, a polisher of boots, a man who turns a double somersault, a cook who prepares a particularly succulent dish of broiled mushrooms, a tailor who cuts a smart garment and a pugilist who can find the properly susceptible spot. We are a nation of "artists."

A musician visiting a colleague whose children were playing about, asked with concern: "Do any of your youngsters, God forbid, show musical talent?"

There is no use. Some daily newspaper statisticians figured out that America spends \$800,000,000 annually for music. Along comes the director of physical education at a Western university and informs us that more than a billion dollars is expended each year for college athletics.

Maybe if American cooking were improved, American music might be better. A noted French cuisinist visiting here, says: "Most amazing, in your cookery, is the phenomenon of sweet pickles with a portion of ham. And I have been served with cheese here only with apple pie."

What has become of the old-fashioned governess who used to teach piano to her young charges? Now her musical duty seems to be to show them how to manipulate the radio and the phonograph.

A correspondent, N. Y., alludes to Richard Strauss as a "butter and egg composer." Time was when most commentators looked upon his works as caviar.

One of the composers of the music for the Earl Carroll revues, has a collection of nudes adorning his studio wall. He calls them his "main themes."

Moriz Rosenthal sometimes deliberately plays a wrong note in practice to convince himself of his absolute control of the keyboard.

Dear Variations:

An extract from a recent issue of the *MUSICAL COURIER*: "Young Harry Melnikoff studied with the late Leopold Auer and the still potent Victor Kuzdo." Congratulations to Mr. Kuzdo.

Yours truly,

S. C.

The London and Provincial Music Trade Review provides for the gayety of nations with this item: "A German firm of music publishers announces its intention of selling its publications by weight. One kilo of songs costs three Marks; one kilo of piano pieces sells at four Marks, &c. If this system be universally introduced it is quite possible that in the near future a dealer will be asked: 'A pound and a half of Wagner's best, and, please, mother says the last she bought here was under weight!' This system could be successfully applied to pianos—£1 per 1,000 pounds would be good payment for some pianos on the market."

Gus Comstock, of Fergus Falls, Minn., claims the coffee drinking championship of the world, and challenges all comers to compete with him for the title. He says that his best record is seventy-one cups in eight and a half hours. In Vienna, many a musician

might give Gus a strong fight, for the tonal brethren there do not seem to do much beside sitting in the cafés all day and all night, and drinking the brew of the Brazilian bean.

Those automobile firms stop at nothing in the way of advertising. We have just learned that the Cadillac company has offered Hindemith a fabulous sum to drop the letter 'r' in the title of his opera, *Cardillac*.

Looking at the picture of the Ford Motor Works the other day, I understood perfectly why most Americans do not care that Schönberg has broken away from concord and Richard Strauss has orchestrated beyond Wagner.

Wagner created music drama; Wagner invented sleeping cars; Wagner was for several seasons the best baseball player in the National League; Wagner won the 1906 Vanderbilt and 1908 Grand Prize races at the wheel of Darracq and Fiat cars respectively; Wagner was John McCormack's manager. And Siegfried Wagner declared that the American hotel bathroom plumbing is the best in the world.

Months with the letter "r" bring back the oyster and the symphony.

No wonder that American men have so little time for music. Professor Conrado Gini, of the University of Rome, makes this shrewd deduction: "Now a new type of man has appeared on the American Continent, who works for work's sake, just like an artist for art's sake. He does not know when to stop and, in fact, never stops at all, so that the result is overproduction."

Another recent learned dictum, this one from Percy Grainger, fills this department with alarm and fear: "Technical accomplishment is not so vital in musical education as bringing out the primitive instincts."

New York now is the noisiest city in the world, but that seems to be a poor excuse for the inspirational sterility of its composers. Great music was being written in Vienna while Napoleon's troops were bombarding the capital of Austria.

De la Huerta, former President of Mexico, now is a voice teacher in Los Angeles. He can hardly be blamed for preferring the vocalism of his pupils to the singing of bullets.

In music, as in other things, nothing is more terrible than active ignorance. With thanks to Goethe.

Some of the lyric stars think themselves so brilliant that they wonder how they can be looked at without smoked opera glasses.

Wheaton, Ill., September 8, 1930.

Dear Variations:

Here are a few reflections during Intermission: Aviators are not the only humans who are "air-minded." What about radio artists and woodwind players?

Prohibition has evidently never affected music critics—they are still all wet.

Opera is a three-ring circus—audience, orchestra and singers each endeavoring to make the most noise and attract the most attention.

I could never understand how some composers were able to "live" on their music, so much of it is indigestible.

The term "speakeasy" might much more appropriately be applied to many musicians; they speak easy, but say so little.

Money may not be everything, but it helps me get away from Chicago during commencement exercises, the season of opera subscription pests, an entire program of Honegger, and "artist" pupils' recitals.

"God helps those who help themselves" cannot, I hope, mean those delightful students who help themselves to many notes never intended by the composer.

Question: What is the sorriest plight in the world? Answer: An under-paid musician with an over-due rent bill.

Reflectively yours, G. B. S.

The Lick Observatory astronomers report that the planet Neptune rotates once in sixteen hours. Life there would be confusing to an orderly American. For instance, with sunrise at 6 a. m., Eastern Standard Time, sunset occurs at 2 p. m., and the next sunrise at 10 o'clock the evening of the same day, after which it is day all the rest of that night until sunset at 6 the next morning. That sounds something like the plot of *Trovatore*.

This is the most appropriate time for some major reflections on the subject of Ludwig van Beethoven and his works. Beethoven was—of course he was, and everybody knows it. LEONARD LIEBLING.

Tuning in With Europe

Europe's Happiest Corner

Of all the countries in Europe Switzerland must be the happiest. There is, apparently, no poverty in this lucky land. Switzerland kept out of the war, and is the breeding place for the ideals of peace. Geneva, seat of the League of Nations, is conscious of its importance; though provincial, it gives itself the air of a world capital. Everybody in Geneva believes in the League, in peace, in world union and prosperity.

* * *

Democracy's Paradise

True, Switzerland's prosperity is largely based on the prosperity of foreigners. It is the playground of the well-to-do. It is the navel of Europe, and ever since the early middle ages wayfarers have had to cross it from east to west, from north to south, to get from one country to another. It has organized this tourist traffic into a profitable industry; has capitalized safety and comfort in transit as no other country in the world. Its people, however divided in sentiment and opinion (what heated discussions over the comparative virtues of any two cantons, their people, and their wines!) are united in the benevolent exploitation of the foreigner. The rich hotel proprietor and the station porter, with his fixed charges, are equally self-respecting, and, on their different levels, economically secure. The Swiss banks are buying with the money of foreigners, who prefer the political stability of this gold-fed democracy to the political, social and economic vagaries of their own.

* * *

Even the Musicians

Even the musicians are fairly well off in Switzerland. Basle's conservatory, under the directorship of Felix Weingartner, has 1,700 pupils, most of whom must, in the nature of things, be studying as amateurs.

* * *

The Highest of the Profession

As a sanatorium for tired artists, Switzerland surpasses every country in Europe. St. Moritz, Davos and the whole Engadine is populated with conductors and violinists. Furtwängler, Mengelberg and Walter share the scenery in close proximity, but safely separated by mountain peaks. Godowsky was recovering from a recent illness somewhere in the Valais, Schnabel was climbing contrapuntal precipices in Arolla, and at Crans-sur-Sierre, where one may play golf at nearly 5,000 feet altitude, a whole colony of platform favorites was discovered by the writer of these notes. Here Szigeti and his new piano partner, Nikita Malakoff, are inhabiting a delectable chalet with an uninterrupted view of a hundred white-capped peaks; Horowitz and Milstein are staying at one hotel, Magda Tagliafero at another, and Ethel Frank, American soprano, in another. Weingartner could be seen, bareheaded and of Olympian mien, taking philosophical morning walks. Somewhere near the mountain fastnesses held Koussevitzky and Ansermet, and probably many more.

* * *

Coming Down

It is most edifying to walk and climb in such—in every way—elevated atmospheres; immediately afterward returning to Paris, with its bedlam of motor horns, its ludicrous show of luxury, its hard-working tourists and its mad confusion about nothing in particular, was a step from the sublime to the ridiculous. Only the nights were bearable, when

"Silence like a poultice came
To heal the blows of sound."

* * *

And Back to Earth

That is what it means—in a modern world—to "get back to earth."

C. S.

VIOLIN BOXES

One of the pet aversions of orchestral musicians, other than violinists, is the violin box. Many a French horn, trombone or tuba bears the scars of collisions with the ubiquitous violin box, many a cello has been fractured by a like contact. Every big symphony orchestra boasts at least forty or fifty of these dangerous contrivances, which are carried by their owners at at least forty or fifty dangerous and unexpected angles, coming into and leaving rehearsals and concerts.

At rehearsals the violinists and viola players somehow seem to be the first to arrive, and they promptly deposit their boxes on all the available chairs, so that when the other members of the orchestra come in they have no place to rest their overcoats, umbrellas or other portables. Many violinists, especially the

"firsts," use two or more chairs for their violin boxes.

Some violin players, out of consideration either for their colleagues or for their pocket books, have light (and cheap) papier-mâché cases, but most of them, especially the "firsts," who are supposed to have superior instruments, have boxes of specially hard and heavy wood. As no two violinists carry their boxes in the same manner, it is almost impossible to guard against them in a crowded rehearsal room, and many an unfortunate player of another kind of instrument has had to pay repair bills in consequence.

It is really a serious matter, this violin box nuisance, and the musical unions should take cognizance of it and provide penalties for the reckless use of these nefarious things.

THE FUTURE OF BAYREUTH

There has been a great flutter in the German musical dovecotes as the result of the rumor that Toscanini was to become Siegfried Wagner's successor as the director of the Bayreuth Festspielhaus. A Berlin paper, the *B. Z. am Mittag*, straightway sent its music critic to Bayreuth to discover the truth, and to that gentleman we are indebted for the following revelations.

First of all the successor of Siegfried Wagner—the only possible successor, according to the latter's will—is Winifred Wagner, his charming Anglo-German wife. Winifred becomes Cosima II—another triumph for feminism; and very rightly so, for it is no secret that the younger Frau Wagner was very largely responsible, as Siegfried's aide, for the renaissance of Bayreuth after the war.

The Festspielhaus, moreover, will become her own personal property, together with Wahnfried, under the said will. Richard Wagner built the theater with money donated by King Ludwig II of Bavaria, and the donations of the Wagner-Verein patrons, on land presented to him by the city of Bayreuth. Theater and villa were left to Siegfried, and are now being left to Siegfried's wife. The city of Bayreuth, while it is greatly interested in the success of the festivals, has made no further contributions of any kind. When Bayreuth reopened, after a hiatus of ten years filled with war, revolution and inflation, Siegfried Wagner paid the cost out of his own pocket. He built a new scenery store-room and installed a modern lighting system, at a cost of about \$32,000.

He travelled throughout Europe, to England, to America, conducting and pleading for Bayreuth. He raised money everywhere in order to pay deficits and to finance the next festivals. The last effort was the raising of a special *Tannhäuser* fund of \$50,000, most of which was devoted to the completely new mounting of *Tannhäuser* under Toscanini this past summer.

Siegfried's will is not yet opened; but its contents are known. Winifred Wagner is the sole legatee. Even during his lifetime he had taken his wife into the board of trustees, so that she might learn the practical side of the festival administration. Winifred Wagner has, apparently, a good business head. She was the daughter of an Englishman, nee Williams, but adopted by Karl Klindworth, himself an Anglo-German, who found her in England and took her back to Germany.

The Bayreuth board will meet in October, after the bereaved widow emerges from her temporary retirement, and will elect her as director-general. The program for the 1931 Festival will then be determined. Toscanini, though much admired in Bayreuth, is out of the running, being a foreigner and a man of advanced age. But Toscanini has already offered to conduct *Tannhäuser* again next year, and in case Dr. Muck should not return to conduct his usual *Parsifal*, Toscanini will replace him.

In the background of the Bayreuth picture, however, there looms a figure strange and—according to some—sinister, namely Max Reinhardt, theatrical dictator of Berlin, Vienna and Salzburg. There are said to be two "parties" in Bayreuth, and the younger and more modern wing has opened negotiations with Reinhardt for the staging of one or more works in a style that might be anything but Wagnerian. The Reinhardt octopus is casting glances toward Bayreuth, for Salzburg's festival interests would like to acquire Toscanini as a new asset in their competition against Munich and other festival centers. For the moment these parleys are interrupted, and Bayreuth is indignantly pointing to its great "tradition." But strong men can wait; and before long the world may be treated to the spectacle of a single combat between tradition and tradition, school and school, masculine and feminine—Max and Cosima II.

THIS, THAT, AND THE OTHER THING

WHAT DO YOU WISH TO KNOW?

PRONUNCIATIONS

"I have heard the pronunciation of Tcherepne in Scheh-ep-neen and again as Chirp-nene. Now which is really correct? I know it is hard to reproduce in English some of the Russian names. Is Boris Godounoff pronounced Boh-ree Go-dew-noff? Saint-Saens is pronounced Säh-Sähng, is it not, and the final "s" is never sounded?

"Which is the correct spelling of Tchaikovsky's opera, Eugen Onegin or Eugen Onegin. Grove gives the former, while the pictorial biography in the COURIER gave the latter.

"Honegger is usually spoken of as Swiss or Swiss-French, having been born at Havre, but in some reference work—I think it was the new Pratt Encyclopedia—it said he was of German blood. I wish you would please tell me what he really is, as the information is of considerable consequence to me. Though the COURIER speaks of him as Swiss, I wondered why a new reference work would call him of German family."—E. K., Zanesville, Ohio.

The pronunciation of Tcherpne is Tcherepne. Boris Godounoff sounds Bóris Gódonoff. The name Saint-Saëns involves sounds that do not exist in the English language. Both syllables have the nasal sound that is peculiar to French. Your pronunciation is as near correct as can be put on paper. Neither the final "p" nor the final "s" is pronounced. Tchaikovsky's opera in Russian is called Yevgeny Onegin; in English Eugene Onegin (Onaygin). Arthur Honegger was born in Havre, France, of German-Swiss parentage. We cannot imagine Honegger being called of German family, except very indirectly, as are most German-Swiss people and Alsace.

BRIEF BIOGRAPHY OF RICHARD BURMEISTER
"Would appreciate your giving me in your This and That column a short biography of Richard Burmeister, pupil of Liszt, his career, compositions, if he is still concertizing and, if married, to whom. Is he still in America?"—L. F. B., New York.

Richard Burmeister, composer and pianist was born in Hamburg, Germany, December 7, 1860. He studied with Liszt in Weimar, Rome and Budapest (1880 to 1883), accompanying him on his travels. He taught at the Hamburg Conservatory; for twelve years was director of the piano department of the Peabody Institute, Baltimore, Md.; was director of the Scharwenka Conservatory in New York in 1898; taught the advanced classes at the Dresden Conservatory, 1903-6, and was a professor at Klinworth-Scharwenka Conservatory, Berlin. Mr. Burmeister has made extensive pianistic tours through Europe and America. He has composed a piano concerto in D minor; The Chase After Fortune (Die Jagd nach dem Glück), symphonic fantasy in three movements; Three Songs; Capriccio for piano; Wan-

POET'S CORNER

Reply to Edwina Davis

Segovia cannot be made to rhyme, I grant you that is true. But here is what one could achieve. What say you? Will it do?

Segovia, master of the guitar, Emperor in your line you are, Greater than all, both near and far, Of those who play on the guitar. Veritable artist of the guitar If only I were what you are, A greater pleasure were my guitar. —Beverley Githens.

Maier and Pattison Inspire Poem

A two-piano recital by Guy Maier and Lee Pattison in Chicago not long ago inspired the following parody in the local magazine, The Chicagoan:

Oh, Mr. Maier
Yes, Mr. Pattison
You played that last arpeggio very well;
Your antics on the keys
Are well designed to please,
And your Bach is just as good
As your Ravel.

Say, Mr. Pattison
Mr. Maier
You certainly can run chromatic scales;
We have earned the plaudits loud
Of this cheerful Sunday crowd;
Don't you think so, Mr. Pattison?
Absolutely, Mr. Maier.

derer's Night Song; The Sisters (Tennyson), for alto with orchestra; violin romanza with orchestra; piano transcriptions of songs. He has re-scored Chopin's F minor concerto, and arranged an orchestral accompaniment for Liszt's Concerto Pathétique.

In 1883 he married Dory Petersen, also a Liszt pupil, who has since died.

During the War Mr. Burmeister was engaged by the German government to give concerts at the various fronts, France, Russia, Poland, Roumania. After the war he settled down in the South Tyrolean city of Meran. He visited America in 1926.

ANOTHER CHURCH AGENCY

In answering S. J. B.'s inquiry in the September 6 issue regarding church agencies, the name of Richard Tobin was inadvertently omitted. His address is 1425 Broadway, New York.

RE CONCERTS AND OPERA IN NEW YORK

"I am anxious to get a comprehensive list of all musical events for the winter, including symphony and solo concerts as well as

opera. Where can I book season tickets for these events?"—H. O., Brooklyn, N. Y.

It will not be possible to secure a complete list of the concerts and operas to be given in New York during the season. However, a monthly schedule of events can be procured by writing to the various halls. Another way to keep posted on current musical events is to read Concert Announcements in the MUSICAL COURIER each week, in which attractions are listed two weeks in advance. It is rather late to secure season tickets for opera and symphony concerts. For definite information, write to the Metropolitan Opera Company, 1425 Broadway; Concert Management Arthur Judson (for Philharmonic and Philadelphia Orchestra concerts and for Judson Celebrity Series), 113 West 57th Street, and The Manhattan Symphony Orchestra Association, 119 West 57th Street. For the general run of solo concerts it is not possible to buy season tickets. They must be purchased at the box office or from the managements.

EDWARD JOHNSON'S BIRTHDAY

Could you tell me the month and day of the month of Edward Johnson's birthday?

Mr. Johnson's birthday is August 22.



"Such rapturous music! Such arpeggios! Such wistful nuances! I just feel I could float over the house tops to the land of blissful dreams!"
"S good. Then I won't need to call a taxi."

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

Information Wanted Regarding National Anthem Competition

Enid, Oklahoma.

Editor, Musical Courier:

Would you please tell me, if you know, what has become of the National Anthem Competition, Room 2017, 342 Madison Avenue, New York?

I understand that the office has been closed for several months now; but last Christmas holidays when I was in the city the clerk in the Competition office told me the judges' work was done and that their decision would be mailed to all competitors. I am one of these, and I have received no word. Perhaps I should add that this is the competition financed by Florence Brooks-Aten.

I should greatly appreciate any information you may have as to the prize winners in this contest, whether it was withdrawn without any prizes, etc.

RALPH W. NELSON.

(If a MUSICAL COURIER reader can furnish Mr. Nelson with this information it will be forwarded to him.—Editor's note.)

Advocates "Canning" "Canned" Music

Coeur d'Alene, Idaho.

Editor, Musical Courier:

Walter Damrosch is reported to have said that the movement of musicians for "living

music cannot overcome the "canned" variety, which he thinks is now established. He also seems to think that the radio is spreading a love for classical music among the people.

I don't know where Damrosch keeps his ears. Certainly not in the place where ears are usually found. I wish he would tell me where he hides them. I would gladly hide my own ears there when neighbors turn gadgets (knobs of the doors of hell), and an infernal stream of jazz, "whoopee," and coon songs pours up from the nether regions. I can almost smell the sulphur. Apollo, Orpheus, and Euterpe clap their hands over their ears and steal away whenever the radio is turned on. Beethoven, Handel, Wagner, and Chopin groan and turn in their graves.

Radio inflicts upon us not merely "canned" music, but also the "canned" "canned" variety, for it often renders phonograph music. Let us add a few more "cans" to the combination. We can "can" "canned" music and "canned" "canned" music, and we ought to do so. We shall have to change the present radio programs if we desire to be known as a people who make any pretensions at all to the possession of culture and to a love for good music.

Is it any wonder that we Americans are a light, frivolous, inconsequential people when we so little observe the suitability, harmony, and eternal fitness of things as to mix play and diversion with work. Women scrub floors and wash dishes to the accompaniment of jazz, and men drive nails and saw wood to the same savage tom-tom. Except

in cases of need and emergency, radio should be shut off during working hours.

In order to counteract the evil effects of the commercialization of the radio, orchestras and bands, both indoor and outdoor, should concentrate on strictly classical programs. At the present time, so far as America is concerned, Beethoven, Handel, Wagner, Chopin, Schubert, and the other great musicians, have lived in vain. There used to be a pretty song named There's Music in the Air. The composer of this song did not foresee the radio of today.

Yours very truly,

CHARLES HOOPER.

I See That

The Metropolitan Opera season will open on October 27 with the traditional Aida. Edith Harcum, the pianist, has gone to Paris to enter her daughter in Princess Mestchersky's school.

Louis Eckstein will be in New York from October 20 on to arrange for the 1931 Ravinia Opera season.

Lazar S. Samoiloff has opened several new Bel Canto Studios.

Sophia Brilliant-Liven died in Chicago on September 21 following a brief illness. The Gordon String Quartet will give three recitals in New York this season.

The second week of the San Francisco Opera season presented The Girl of the Golden West, La Boheme, L'Enfant et les Sortileges, Haensel and Gretel, Cavalleria and Pagliacci.

Jeannette Vreeland made an astonishing success in Berlin.

The University School of Music has been merged with the University of Nebraska. The Chicago Civic Opera season will open with Ernest Moret's Lorenzaccio.

Elizabeth Lackey's guardianship of the Ricci boys, Ruggiero and Georgio, has been sustained by the Supreme Court of California.

Arthur M. Abell writes interestingly of Leopold Auer as I Knew Him in this issue.

The fall meetings of the national board of the N. F. M. C. will be held at the Barbizon-Plaza in New York during the week of November 17.

Dresden will hold a five-day music festival starting October 2.

Flora Woodman is much in demand in England.

The British Broadcasting Corporation is planning a series of twenty-three symphony concerts.

David Zalish has reopened his studios in Brooklyn and New York.

The Philadelphia Grand Opera Company has announced its list of artists to be heard this season.

Edwin Franko Goldman guest-conducted the Boston Municipal Band on September 9. Sylvia Lent will sail for America on October 9 following her Berlin recital.

Florence Easton will give a Carnegie Hall recital on October 13.

Tremolos, the third of a series of articles by Helen Brett, appears in this issue.

Norah and Geza De Krez report a very successful summer season at the Austro American Conservatory in Vienna.

Frank M. Church is now located in Washington, D. C.

Recitalists for the New York season of the Philadelphia Orchestra include Ildebrando Pizzetti, Maurice Martenot, and Jascha Heifetz.

The annual Quebec Festival will take place October 16, 17, and 18.

Marion Kahn brought back a number of song novelties from Europe.

Paul Althouse made two appearances at the Worcester Festival this week.

Henry Hadley written from Japan giving some interesting details of his experiences in the Orient.

The Miami Conservatory opened September 29.

Daniel Guggenheim, millionaire philanthropist, died this week.

Steuart Wilson, English tenor, started a four months' tour of the United States with an appearance at the Worcester Festival this week.

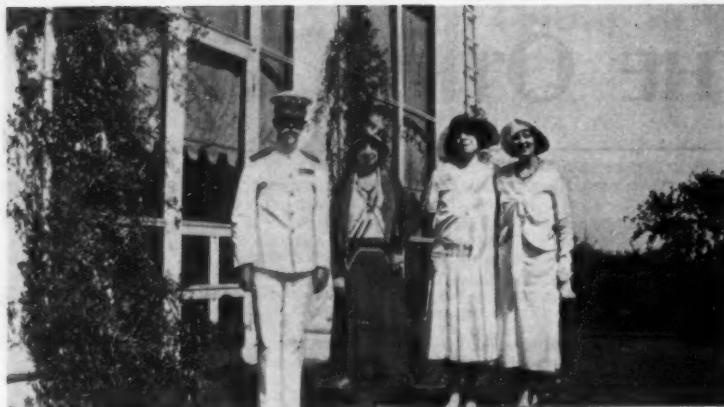
J. L. McGriff has been appointed field manager for the Civic Concert Service, Inc.

Adelaide Gescheidt has returned from Dalmatia and other parts of Europe.

Florence Foster Jenkins gave a joint recital with Wittek and Orth in Brookline, Mass.

Amy Ellerman and Calvin Coxe gave a joint recital in Yankton, S. D.

Marguerite Potter has opened a branch studio in Boston.



ECHOES OF THE RAVINIA PARK OPERA SEASON

(Left) Mrs. Louis Eckstein, whose husband is president of the Ravinia Opera Company, entertained at the Great Lakes Naval Station, Lake Forest, Ill. Left to right, Admiral Walter S. Crosley, commanding the Ninth Naval District, Mrs. Eckstein, Mrs. Crosley and Dorothy Crowthers of New York. (Right) Elisabeth Rethberg and Edward Johnson entertained at the close of the season by Admiral and Mrs. Crosley. Top row, left to right, Walter MacKinnon of Toronto, Mrs. Frederick Crowthers of New York, Mme. Rethberg; front row, Mrs. Crosley, Albert Doman, husband of Mme. Rethberg, Edward Johnson and Admiral Crosley. (Lower picture) Admiral Crosley, Lucrezia Bori, and Wolfgang Von Gronau, transatlantic flier, at the Great Lakes Naval Station near Ravinia. (Photos by courtesy of Dorothy Crowthers.)



Chicago's Woman's Symphony Season to Begin November 17

Local Items of General Interest.

CHICAGO.—Beginning its fifth season on November 17, the Woman's Symphony Orchestra announces a concert for the third Monday of each month until April 20, at the Goodman Theater. Ebba Sundstrom, conductor, has been rehearsing her players during the greater part of the summer and has added much fine talent to the orchestra.

Two scholarships to promote the study of unusual orchestral instruments, given by Alpha Iota and Mu Xi chapters of Mu Phi Epsilon Sorority, have further stimulated the interest in this worthy organization. Mrs. A. J. Ochsner again heads a very strong and active board of directors.

SOPHIA BRILLIANT-LIVEN DIES

Sympathy is extended Michael Liven in the passing away of Sophia Brilliant-Liven, on September 21 at her home in Chicago. With Mr. Liven, Mme. Brilliant-Liven established the music school here which bears their name, and in the few brief years of

its existence, made it one of the well known institutions. Mme. Brilliant-Liven was a brilliant pianist and fine teacher, and her untimely death takes away one of Chicago's leading musicians.

CLAUSI'S RADIO APPEARANCE

Enrico Clausi's singing over radio station WGN on September 14 brought many telephone calls and letters of congratulation for this busy and popular tenor, who is fast establishing a place for himself among Chicago's active musicians.

MRS. STACEY WILLIAMS REOPENS STUDIO

The season has already begun for Mrs. Stacey Williams, who is busy teaching a large class of voice pupils at her Fine Arts Building studio, and looks forward to a very active season.

ARTHUR BURTON BEGINS BUSY SEASON

After a vacation at Minocqua, Wis., Arthur Burton has reopened his vocal studio

in the Fine Arts Building with a large class. He reports many more inquiries regarding study than at this time last season, and a large number of his former pupils are returning for coaching and further study.

HANNA BUTLER RETURNING FROM PARIS

Hanna Butler's summer in Paris has been most interesting, and brought forth some fine talent, a postcard from this distinguished Chicago voice teacher informs us. Mrs. Butler has been holding summer voice classes in the French capital for several years and has had much success with her pupils there. She will return to Chicago to reopen her studio here on October 13.

AMERICAN CONSERVATORY NOTES

The continuous growth and expansion of the American Conservatory is indicated by the addition of a number of new teachers to the faculty for the present year. These include: in the violin department: Mischa Mischakoff, international artist and concert master of the Chicago Symphony Orchestra; Henry Sopkin, Charles F. Stephens, Charles R. Buckley and Walter Fanik; in the piano department Rose Lyon Du Moulin, Esther Hawkins, Virginia Shapiro, Mildred Waugh, Bertha Fitzek, Isabelle Cuny and Louis Laughlin; harmony, Helen Sandford.

Among outstanding Bachelor and Master degree graduates of last year's Conservatory class who are holding responsible positions for the present year, are: Gordon Sutherland, teacher of piano at Grinnell College, Grinnell, Ia.; Mildred White, teacher of voice in North Central College, Naperville, Ill.; Sister M. Adeline Gemoets, Dean of Music, Webster College, Webster Groves, Mo.; Dora Lyon, teacher of voice in Miami University, Oxford, O.; Irving Gingrich, instructor in Counterpoint, Canon and Fugue in De Paul University, Chicago; Lottie Larabee, teacher of piano and Public School Music in Central State Normal School, Lockhaven, Pa.; John Bennett Ham, director of Music in Wittenberg College, Springfield, Ohio.

The Conservatory Symphony Orchestra will begin its regular rehearsals on October 8. There will be several public appearances during the season.

The Saturday classes in Children's Musical training and Dalcroze Eurythmics in the American Conservatory began on October 4 under the direction of Louise Robyn, who has directed this important department in the American Conservatory for a number of years. Under the tutelage of Miss Robyn and capable assistants, these classes meet every Saturday morning from 9:00 to 12:00. The pupils are graded according to their age and needs, from the primary class through the intermediate grades. They receive from

one hour to one and one-half hours in class work for a very small sum, leaving the private lesson entirely free for practical work at the piano.

Beta Chapter of the Sigma Alpha Phi Sorority offers a cash scholarship of \$150.00 in piano playing in the American Conservatory. The final contest will take place on October 14, 1930.

JOSEPHINE LYDSTON SEYL'S NEW STUDIO

Josephine Lydston Seyl has begun the season in a new and beautifully appointed studio in the Fine Arts Building. Mrs. Seyl makes a specialty of French diction, and all indications point to a very active season for this well known soprano and instructor.

HENIOT LEVY'S COMPOSITIONS ACCEPTED IN GERMANY

Heniot Levy recently returned from a summer abroad, the greater part of which was spent in Germany. Breitkopf & Härtel of Leipzig have accepted for publication Mr. Levy's piano quintet and several shorter pieces for piano, all of which will be issued shortly. Mr. Levy is as well known a composer as he is a pianist and pedagog, and his compositions are widely used throughout the country by recitalists and teachers.

Marguerite Potter to Lecture in Boston

On October 6, Marguerite Potter, well known voice teacher of New York City, will open her Boston studio at Trinity Court, where, at 11 a.m. and 4 p.m., she will give her lecture, The Vocal Problem, followed by a short recital of songs. Guests are welcome, these programs being planned to introduce Miss Potter's work to the New England pupils seeking her aid.



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Philadelphia Grand Opera Artists

Mrs. Joseph Leidy, president of the Philadelphia Grand Opera Company, has announced that the roster for the coming season will include not only most of the favorite singers of this company's previous seasons, but also a number of new members, several of whom are making their operatic debut in Philadelphia.

Among the prominent artists who will be heard again is Mary Garden, who will make her only appearance of the season in Philadelphia in *Le Jongleur de Notre Dame*; other featured singers include Marianne Gonitch, Josephine Lucchese, Bianca Saroya, Cyrena van Gordon, Selma Amansky, Natalie Bodansky, Helen Jepson, Genia Wilkomirska, Rose Bampton, Josephine Jirak, Ralph Errolle, Daniel Healy, Albert Mailer, Josef Wolinski, Chief Caupolican, Benjamin Grobani, Giuseppe Martino-Rossi, Leo de Hierapolis, Abraham Robofsky, John Charles Thomas, Conrad Thibault, and Ivan Steschenko.

Of especial interest will be the American debuts of Charlotte Boerner, soprano, and Bruno Korell, tenor, from the Staatsoper, Berlin; Marie Koschetz, contralto, from the Moscow Art Theater; Maurice Janowski, tenor, and Alexandre Michajlowski, bass, from the Warsaw Opera. Those appearing for the first time before Philadelphia opera audiences are Richard Crooks, popular American concert tenor who has won success in Europe as an operatic singer; Clare Clairburt, soprano, from the Theater de la Monnaie, Brussels; Aroldi Lindi, tenor, from La Scala, Milan; and Hitzi Koyke, soprano, from Tokyo, Japan. Another eminent artist who will appear is Anne Roselle, who created the title role in Puccini's posthumous opera *Turandot* when that work was first given in Dresden.

Eugene Goossens, English composer and conductor, whose opera, *Judith*, received its American premiere last season by the Philadelphia Grand Opera Company, under the composer's direction, has been engaged as associate conductor with Emil Mlynarski. Wilhelm von Wymetal, Jr., has been re-engaged as stage director, and the ballet of 100 members will again be under the direction of Caroline Littlefield, with Catherine Littlefield as premiere danseuse.

The stage equipment will include new and elaborate scenery, lighting effects and costumes, all especially designed and executed for the Philadelphia Grand Opera Company.

Goldman Conducts in Boston
There was a big centenary band concert by the Boston Municipal Band on September 9. The Boston American spreads itself with a front page of notes and pictures concerning this great affair, the notable feature of which was the fact that Edwin Franko Goldman had offered his services as guest conductor, which is in line with his idea of establishing a permanent municipal band in Boston similar to the organization which he has fostered in New York. Mr. Goldman received an ovation and was presented with a giant floral horseshoe on behalf of the Boston Musicians' Protective Association.

Conductor Walter M. Smith, of the Boston Tercentenary Band, graciously yielded the baton to Mr. Goldman and the band made a fine impression.



SYLVIA LENT IN THE LIONS' DEN.
Sylvia Lent, youthful violinist, fraternizes with the lion cubs in the Berlin, Germany, Zoological Garden. "The wildest thing about this picture," writes little Miss Lent, "is my mother, who is watching it being taken from the other—the safe—side of the fence." This young artist is scheduled to give a recital in Berlin on October 7. She will sail for America on October 9.

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**FACTS OF INTEREST
TO SINGERS**
by
WILLIAM A. C. ZERFFI

It is impossible to "cover" tones. There is no "mask" of the face.

Head cavities, so far as increasing resonance is concerned, are a snare and a delusion. The only cavities directly available for resonance and which need concern the singer are, mouth, nose, and pharynx.

The back muscles are useless as an aid to singing.

The back of the neck need not concern a singer.

Laryngitis, that is, inflammation of the

vocal cords with temporary loss of voice, is practically always the result of bad voice production.

It is not necessary to be fat to sing well.

Young singers can force their voices without necessarily feeling the strain or becoming hoarse. These, as well as other results of incorrect singing, are often not apparent for years.

It is possible to "think" pitch but not quality. This can easily be proved by trying to sing a beautiful tone when affected by a severe cold.

Voice is the result of mental and physical activity. It is impossible to sing without combining both factors.

*Alexander Lambert Memorial
Scholarship*

A memorial scholarship given by the sister of Alexander Lambert in memory of the famous teacher is offered to the leading pupil of piano in Connecticut by the Brookfield Conservatory of Music, Brookfield, Conn., of which Ignace Hilsberg is director. The Lambert Memorial Scholarship covers all expenses of the pupil for a year at the conservatory. The gift comes from Mrs. Albert Kohn. The awarding of the scholarship will be made at a contest between all of the applicants, to be held in Danbury, October 10.

*Hilsberg Heads Brookfield
Conservatory*

A new conservatory which will teach music in all its branches, both elementary and advanced grades, has been organized at Brookfield, Conn., with the noted pianist, Ignace Hilsberg, as director. Mr. Hilsberg

continues to teach at the Institute of Musical Art of the Juilliard Foundation and privately in his New York studio, but will also devote a part of his time to the new conservatory.

Brookfield is a small town about five miles north of Danbury, Conn., on the road to Pittsfield. It lies in the center of a thriving group of communities in western Connecticut and over the border in New York State, none of them being distant and all easily within reach of Brookfield by automobile over excellent roads. The country about Brookfield is beautiful, being in the foothills of the Berkshires, and is not only thickly populated with permanent residents but is also much resorted to for summer sojourns. The sponsors of the new conservatory, with so eminent and capable a man as Hilsberg at its head, have every reason to look forward confidently to artistic and material

*Caruso Fellowship Awards in
November*

The Caruso Memorial Fellowship, which carries with it a stipend of \$2000 to cover a year's operatic study in Italy, will be awarded in November. The Caruso American Memorial Foundation, Inc. (established shortly after Enrico Caruso's death) has announced that it will co-operate with the National Music League, 113 West Fifty-seventh Street, N. Y. City, in the annual series of competitive auditions to be held in New York in November. Preliminary auditions will start November 3, and applications will not be entertained after October 25. The officers of the memorial foundation are: Paul D. Cravath, president; Otto H. Kahn and Harry Harkness Flagler, vice-presidents; Felix Warburg, treasurer; Joseph Mayer, executive manager.

Schubert Memorial Contest

Twenty-six singers, violinists, pianists and cellists took part in the annual contest of the Schubert Memorial, Inc., at Steinway Hall on September 29 and 30. The award comprises a public appearance with the Philharmonic in Carnegie Hall and subsequent appearances in some twenty cities from coast to coast. The judges in the contest include Richard Aldrich, Artur Bodanzky, Howard Barlow, George Fergusson, Rudolph Ganz, Yeatman Griffith, Hugh Ross and Sigismund Stojowski. The winners, announced on October 1, were Flora Collins, singer; Sascha Gorodnitzki, pianist; and Olga Zundel, cellist.

*Jeannette Vreeland Astonishes
Berlin*

The triumphant march of American singers continues. Another European music center—no less a one than Berlin—has capitulated to an American songstress. This time it is Jeannette Vreeland, who, in a song recital embracing a wide range of the vocal literature, created a veritable furor in the German capital on September 24. The Berlin press united in extolling her voice, art and beauty, and expressed the opinion that she is "the ideal type for our people." "Unquestionably one of America's greatest singers" was the unanimous verdict.

Leginska in Vienna

Ethel Leginska has been enjoying a vacation in Vienna resting after a rather strenuous session of Italian operas, and is now working hard on Wagnerian scores which, in all probability, she will conduct in London this winter.

Brailowsky to Return October 10

Alexander Brailowsky will return to this country for his seventh consecutive American tour on the S.S. Mauretania, on October 10. He will remain here until January 1 when he sails to fill engagements on the continent. Since leaving the United States last

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spring the Russian pianist has played in Cuba and Mexico, and has made his fourth tour of South America, where he gave fifty concerts.

Argentina's Third Tour

Argentina, arriving in America for her third consecutive coast to coast tour of this country, will inaugurate a series of thirteen Town Hall recitals this season, with three performances, to take place on the evenings of October 14, 16, and 17.

The dancer has added two new dances to her repertory of old favorites—a choreographic monodrama by Joaquin Nin, entitled *Dance Iberienne*, and the dance of the Miller's Wife from *De Falla's* ballet, *The Three-Cornered Hat*.

A Son to Mr. and Mme. Grandjany

Owing to French provincial post-office conditions, a card has just been received by the MUSICAL COURIER announcing an addition to the harp fraternity: Bernard Marie Marcel, son of Mr. and Mme. Marcel Grandjany, born April 29.

Belated felicitations and congratulations are herewith offered by the MUSICAL COURIER.

*Alexander Lambert Collection
on Exhibit*

An interesting collection of autographs, photographs, letters, etc., in The Alexander Lambert bequest, is now on exhibit in the New York Public Library at Fifth Avenue and 42nd Street.

Henri Deering Arrives

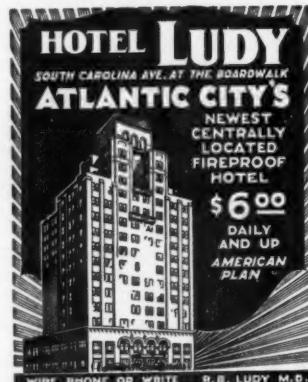
Henri Deering, pianist, arrived on the SS. Tuscania on September 27, having had a delightful vacation spent in Paris and Switzerland.

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Obituary

Daniel Guggenheim

Daniel Guggenheim, capitalist and philanthropist, donor of a \$2,500,000 fund for the promotion of aeronautics, died suddenly of heart disease at his country home near Port Washington, L. I., on September 28. Mr. Guggenheim's philanthropies extended to music, of which he was a devotee. Together with his brother, Murry, he financed the Goldman Band concerts in the Central Park Mall and on the campus of New York University, thus giving New York City high class free open air music for many weeks every summer for a number of years.

Mr. Guggenheim had been in poor health since his return from Europe on September 15. He took to his bed on September 26 but did not appear to be seriously ill. At eleven a. m. on Sunday he suffered the fatal heart attack. A detailed obituary of a man of Mr. Guggenheim's international importance would entail much more space than the MUSICAL COURIER can donate to anyone who was not a musician. Those interested in the résumé of the mining magnate's eventful and useful life are referred to the daily press.

William L. Tomlins

William L. Tomlins, well known musician and educator, died on September 26 at the home of his daughter, Miss Christine Tomlins, in Delafield, Wis. He was eighty-six years old and came to America from England fifty-one years ago. He was a well known organist at that time, but he suffered an injury to one of his hands, which forced him to give up his career as a concert artist, and take up choral directing. He became conductor of the Chicago Apollo Club in 1875 and remained at the head of that famous organization for twenty-three years. His success in preparing singers for concerts and in developing an exceptional tone quality in choral bodies attracted the attention of leading child educators, and he was induced to apply his methods to the teaching of large groups of children. Within a few years his classes included hundreds in Chicago and Milwaukee. In 1898 Mr. Tomlins resigned as leader of the Apollo Club to devote his time to instructing teachers.

Sophia Brilliant-Liven

Sophia Brilliant-Liven passed away on September 21, at her home in Chicago, after a brief illness. Previous to locating in Chicago a few years ago, Mme. Brilliant-Liven had won success in Europe as a pianist and teacher. In her native Russia she was a well known figure in musical circles, having been associated with Prof. Leopold Auer and many other eminent musicians at the Petrograd Conservatory and having appeared frequently in concerts with Prof. Auer. In Chicago, she and Mr. Liven established the Brilliant-Liven School of Music and brought forth many well trained pianists and violinists.

Mme. Brilliant-Liven is survived by her husband, Michael Liven. Funeral services were held on September 22.

Philo A. Otis

Philo A. Otis died at the age of 84 years, at his home in Chicago, on September 23. A leader in Chicago's cultural and business life, Mr. Otis was one of the founders of the Theodore Thomas Orchestra, now the Chicago Symphony, was secretary and a trustee of the Orchestral Association for many years, and also sang in Chicago choruses.

Mr. Otis is survived by his widow and a son, J. Sanford Otis. Funeral services were held September 25 with burial at Graceland Cemetery.

William T. Carleton

William T. Carleton, old-time baritone of the Bostonians, the Ideal Opera Company, much admired Captain (Pinafore) and Gaspar (Chimes of Normandy), tall, handsome, effective singer-actor, died September 28, in St. John, New Brunswick, Canada. San Toy and Pink Lady were the most recent productions under his direction.

Homer Farnham Emens

Homer Farnham Emens, former scenic artist at the Metropolitan Opera House, died of pneumonia on September 15, and was buried in Cypress Hill Cemetery, Queens, on September 28. Mr. Emens was also for many years the scenic artist for the Frohmann-Dillingham theatrical interests.

Mrs. Harry Rawlins Baker

Mrs. Harry Rawlins Baker, wife of Harry R. Baker, pianist and teacher of music, was killed in an automobile accident in Delaware on September 25. Mr. Baker, who was in the car, which was being driven by his wife, was seriously injured, as were also two other occupants. The party was returning home from the funeral of Mr. Baker's father, a banker, of Seaford, Del.

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Types of College Voice Teaching

By John W. DeBruyn, M.A.

(Glee Club Director and Assistant Professor of Music, University of Florida)

Four factors appear to have operated during recent years to bring about changes in the field of vocal music. These factors are the radio, talking pictures, increased credits for the study of music in educational institutions, and the continued advance in the attitude toward music as a means to culture and happiness.

Changes in vocal music may be made apparent by an attempt to define and describe two types of voice teachers now functioning in the schools of higher education. For lack of better terminology I shall refer to one type as the academic and the other as the concert artist type. Be it said that members of either type teach, but those of the former classification have given relatively more of their lives to teaching rather than to public self expression. Both are useful and needed, but statistics at hand seem to show just at the present time a slightly greater market demand for the services of teachers who had concert or operatic experience.

Mary Roberts Rinehart in one of her novels would have it, "Show me a teacher of English and you will show me a man thwarted." Similarly we might assert that human nature is so constituted that many more individuals concerned with music prefer self expression in public appearance to self-expression in training others for public appearance. Hence, a large ration of singing teachers up to recent years would seem to have been comprised of individuals who, because of limited compass, inadequate quality, or other similar reasons, could not attain much success in concert or opera. Infre-

Comment

Do not leave anything to chance. If you are in the music education field, study it, live it, and try to get a perspective of what it is all about. Some people go off on a tangent about this or that, but success is in getting music (not always technic) over to the youngsters. How good are you anyway?

Practically all states will require the supervisors to have the Baccalaureate degree before many moons. Will it be retroactive? Some say yes, others do not know. We say—"if you can qualify for admission to one of the many institutions offering work for the degree, get aboard the band wagon and get yours." Degree, Degree, who's got the Degree!

M. Claude Rosenberry says "The Eastern Supervisors' Conference next March is to be held at Syracuse, and will have for its main theme, 'Vocal Music'." Well, that's good! The more emphasis vocal music receives the better off musically this country is going to be. Not every child can have an instrument, but every child has a voice, and there is nothing like singing for the basis of real music appreciation. Congratulations, President Rosenberry!

Research work of any kind should be done through experience with the problem. For example, we believe that it is next to impossible for the university to set up policies or dictate procedures in music in public schools for the very good reason that the university course is usually presented by those who had no practical experience with children in the schools. This work is done for the most part by professors of this or of that who have never been in a school room since their own early education. There are exceptions, of course, but the rule still stands.

quently has the profession of voice teaching graduated one of its members into the world of noted singers.

It would be a mistake, however, to assert broadly that all teachers composing the academic group, are in that group because of low ability for public appearance. Some there are with vocal qualifications of the highest degree, whose greater natural love has been teaching. Others, also well able to win success before the public, because of marriage, children, dislike of travel, lack of personal ambition, and causes less well defined, have preferred the life of the studio. There are timid souls possessed with the very rarest of vocal organs upon whom nature has imposed such curse of inferior complex that to appear even before a few friends in private appearance has been a source of misery unconquerable. Then, as we know, when the voice of the public singer, because of the years, gets gray and worn, and public patronage gives diminishing returns, teaching allows the artist to continue the pursuit of his vocation although under another aspect.

The uniqueness of the present situation in vocal teaching is that concert artists who have not yet arrived at the peak of their public life or are not yet even at middle age, find themselves in relatively larger numbers than was the case before the advent of radio and the talking pictures turning to the apparently more secure basis of teaching, preferably in the college or university.

The present situation also is unique in another way that at first appearance appears anomalous. Why is it that with the field of public performance experiencing at least for the immediate present a seeming limitation of boundary, probably more students, considering per capita of enrollment, are engaged in some form of music study than ever before in our history? Music in Amer-

ica is undergoing a process of ever increasing democratizing. For this the radio is partly responsible. But more—in the public school system music is gaining an emphasis that it has not before enjoyed.

In my observation, comparison of the curricula of the institutions of higher learning today with the curricula of those same institutions a score of years ago shows three outstanding developments: the advance in methods of pedagogy, such as psychological and other tests, the increase in courses aimed at training for business, and the new attitude of educators toward music as a worthwhile subject of serious study to be included within the list of courses giving credit leading to degrees. Administrators in education now appear to recognize more fully than ever before that music is a means of culture and a source of happiness. It may not be true, however, that there is an increase in the relative number of students pursuing musical study with a vocation in mind. What is being built up in the schools is a clientele of those who appreciate good music.

Regarding the number of schools of higher education now giving credit in music we have ample evidence in the statistics gathered in the book, "Survey of College Entrance Units," by C. M. Tremaine, of the National Bureau for the Advancement of Music.

The natural impulse of administrators bent upon developing the musical departments of their institutions, is to exhibit to boards of trustees proofs that their judgments in extending curricula to include musical subjects have proved to be the part of wisdom. Particularly where tuitions are high enough to count effectively in the payment of salaries, a goodly roster of pupils is to be desired. This means publicity, and what better advertising can there be than to notify the public that a renowned public singer has been secured as the teacher? It is a matter of common observation that when a singer known to the public has begun to teach, the mere announcement has brought what might be called a "flock" of pupils.

(To be continued)

Music in the Schenectady Schools

Music in the Schenectady Schools has been gradually increasing in activity during the past three years under the direction of Kenneth G. Kelley, Supervisor of Music for the city. In the High School where the results of the work in the lower grades shows its fruition, the class work and glee clubs are under the direction of Marguerite W. Schaufler, the orchestra under Mr. Kelley, and the band under William Tremblay, teacher of instrumental work in the city.

Students may graduate from the High School in a special music course, which includes in its curriculum three full year courses of five hours a week, namely Rudiments for first year students, Harmony for second year, and History of Music and Appreciation for the third year. A one hour

course in conducting is also given in the second and third years; the former is the general course with practice in chorus direction, while the latter or advanced course takes in orchestral conducting for which a special orchestra has been found and plays at high school functions under student leadership.

For the practical music in the high school there is first the glee club, consisting of two hundred voices, being the combined boys' and girls' clubs of approximately 60 and 140 respectively. These clubs rehearse separately once a week and together once.

The orchestra numbers fifty-four players and has practically complete instrumentation. The chairs are won and held by the pupils through competition. The type of music played and the manner in which it is played



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show a remarkable result considering the age and lack of experience in ensemble playing of the pupils.

The third practical music course is the a cappella choir of fifty picked voices. They have given a number of programs both in the school and outside.

The fourth of the practical courses is the High Schools Band, which has a complete instrumentation. They have given concerts at all the Junior High Schools as well as for a number of civic organizations.

The High School Music Department also sponsors two music study clubs, the Junior and Senior Musinvo, made up of students in the music department or of those taking outside music. The name is symbolic of this work being made up of Mus—Music; in—instrumental and vo—voice. A meeting is held every other week at which a musical program is given by the members or at times by an invited musical guest.

Members of the High School glee club and orchestra may also be members of the Eastern District Glee Club and Orchestra organized three years ago. Those taking advantage of this work have a wonderful opportunity to do more ensemble work. The orchestra is under the direction of Kenneth G. Kelley of Schenectady, and the chorus under the direction of Frank Bailey of Albany.

Newer Practices and Tendencies in Music Education

INSTRUCTION OF THE INDIVIDUAL

By W. Otto Miessner

TOPIC NO. 3

Modern education recognizes the right of every child to a training commensurate with his capacity. The test and measurement movement is intended first to discover differences in capacity and second to diagnose needs of the individual students.

Segregation of pupils into groups having different learning rates is now a general practise. Such segregation may be made upon one or two plans: either a general intelligence test or a test devised for measurement of musical talent. The plan first mentioned is in frequent use, but the second plan is only occasionally placed in operation. Serious study needs to be given to the effect of these two plans upon musical progress in the classroom.

Curriculum changes are needed to take advantage of the fact that the probable learning rate of each group comes very close to the P. L. R. of the individuals comprising these various groups. The course of study no longer sets up one task for all members of a given grade, but makes such distinctions for groups of various capacities as will cause each group to work at maximum without making over demands upon anyone. This calls for a flexible course of study, varying the requirements according to the ability of the individual classes.

By final adjustment of the curriculum to the point where it consists of a series of "units of work" it is possible for each pupil to carry on much of the study at his own rate of speed, thus approximating the goal of individual instruction. Practically all of the theory problems and much of the appreciation and sight reading work can be reduced to "Individual Work Sheets" to be placed in the hands of each pupil for seat work. This not only permits each student to work at his own rate of speed and to use his full powers, but also saves much class time in that no student is compelled to mark time while less talented companions are struggling to comprehend a problem.

Notes.

No Supervisor of Music, or anyone else for that matter, being utterly miserable, ever did a great work.

In gears gone, and perhaps in some cases today, the word "education" sometimes stood for absorption. It should symbolize actual work, effort, industry, helping yourself by helping others.

Make your class-room directions so clear that they will be easily understood. Get your machine—the class—in order. Some Supervisors do, and some don't.

Supervisors of music in the public schools who are doing pioneer work in many communities throughout the country are finding radio concerts helpful.

Alberto Jonas and One of the "World's Wonders"



Mr. and Mrs. Alberto Jonas after they had passed in a large automobile through the celebrated Wawona tree, in Mariposa Grove, Yosemite Park.

On June 28 the MUSICAL COURIER published an exceedingly interesting travel article by Alberto Jonas, eminent piano virtuoso and teacher, entitled "Some of the World's Wonders." It attracted wide attention and brought many appreciative letters. Lack of space made it necessary, at the time, to leave out some of the pictures intended

for use with the article, among which were pictures of the Sequoias, the famous "Giant Trees," which constituted the climax of a singularly colorful story. Therefore, complying with the request of many MUSICAL COURIER readers one of these most interesting photographs is reproduced immediately above.

Tillotson Artists in Demand

Ellery Allen, costume recitalist, appeared for the Business and Professional Women's Club on September 28, at the Paramount Hotel. This was one of ten engagements booked for her up to October 31.

Marion Armstrong will make a tour of Nova Scotia in November, first appearing at Mount Allison Ladies' College, Sackville. Elsie Luker, recently returned from a summer spent with Mme. Nevada Van der Veer, will be heard in the East in oratorio and recital. Winifred Keiser makes her Town Hall debut on October 8 and will also sing shortly in Providence, R. I.

Arthur Van Haelst will sing for the News-paper Men's Club early this season, and Leonora Cortez is having splendid success abroad; her Town Hall recital is set for early in February.

Mrs. Yeatman Griffith Reports Interest in Atwater Kent Auditions

Mrs. Yeatman Griffith, Eastern New York State chairman of the Atwater Kent National Radio Auditions, reports a wonderful response in the State of New York this year to the Atwater Kent Foundation offer of \$25,000 cash awards and ten musical scholarships to the ten national finalist win-

ners, five girls and five boys between the ages of eighteen and twenty-five years.

New York City alone has had over four hundred applications, and the preliminaries for this city were held September 24, 25, 26, 29 and October 3 at the National Broadcasting stations.

Seven prominent judges decide the outcome of the preliminaries which lead to the New York City winners, one girl and one boy, being chosen a little later in October by distinguished judges and the radio audiences. State and district auditions then follow, and lastly come the finals held in New York City in December.

Mrs. Yeatman Griffith announced in June an illustrious board of sponsors, also local chairman throughout the State and a complete State organization. Euphemia Blunt is the New York City local chairman.

Announcement of the winners and judges will be made later.

Florence Easton's Recital

When Florence Easton appears at Carnegie Hall on Monday evening, October 13, she will present a program opening with Bach, Haydn and old English songs, followed by a group of eight Brahms Lieder, four songs of Debussy, and an aria from Mozart's *Così Fan Tutte*.

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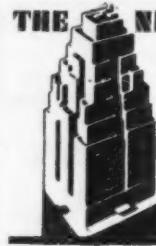
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Artists Everywhere

Valentina Aksarova, Russian soprano who recently appeared in Paris with great success, sang last month at Bournemouth, England, at two orchestra concerts under the direction of Sir Dan Godfrey. Immediately after these concerts Mme. Aksarova was scheduled to sail for America. She is

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being booked for a concert tour of this country by Concert Direction Annie Friedberg.

Clarence Dickinson has returned from Europe, where with Mrs. Dickinson he spent the summer collecting folk songs, especially in Corsica and the Balearic Islands. A visit to the quaint Republic of Andorra proved most interesting, but yielded no musical results. Two of these finds, a Christmas carol from Mallorca, and one from Corsica, will appear in Dr. Dickinson's Sacred Chorus Series this autumn, also a beautiful Russian Christmas number, which is said to have been sung for two hundred years at St. Stephen's Monastery, near Moscow, and which Dr. Dickinson obtained from one of the Russian exiles.

Frieda Klink has taken a new studio in the Sherman Square Studios.

Rene Maison, tenor, will appear in Toronto, Canada, on October 19. Mr. Maison goes from there to Chicago, where he will rejoin the Civic Opera Company. Annie Friedberg, Mr. Maison's manager, reports an increasing demand for concerts by this artist.

Georgia Stark, coloratura soprano, will be an exclusive KFI artist while she remains in Los Angeles. On September 13 she sang at the Biltmore Hotel before the Rotary Club, and on October 6 and 9 she will sing Rigoletto for the Hollywood and Long Beach Opera Reading Clubs.

California Ricci Guardianship
Upheeld

The California Supreme Court has sustained the legality of Miss Elizabeth Lackey's guardianship over Ruggiero and Georgio Ricci. Miss Lackey's attorneys hold that the California decision is binding on the New York court in the pending habeas corpus

proceeding brought by the Ricci boys' parents. The New York case has been set for final hearing on December 15 and the court has ordered the boys returned to their parents on January 1.

NEW YORK CONCERT
ANNOUNCEMENTS

Saturday, October 4

Philharmonic-Symphony Orchestra, evening, Carnegie Hall. Wildermann Institute, evening, Town Hall.

Sunday, October 5

Philharmonic-Symphony Orchestra, afternoon, Carnegie Hall. Erika Morini, violin, evening, Carnegie Hall. Louise Bernhardt, song, afternoon, Town Hall.

Monday, October 6

Intercollegiate Saxophone Grand Ensemble, evening, Carnegie Hall. Beatrice Belkin, song, evening, Town Hall.

Tuesday, October 7

Fritz Kreisler, violin, evening, Carnegie Hall.

Wednesday, October 8

Sophie Braslau, song, evening, Carnegie Hall. Winifred Keiser, song, evening, Town Hall.

Thursday, October 9

Philharmonic-Symphony Orchestra, evening, Carnegie Hall. Claire Alce, song, evening, Town Hall. Alice Kindler, piano, evening, Steinway Hall.

Friday, October 10

Philharmonic-Symphony Orchestra, afternoon, Carnegie Hall. Music Temple of the World, evening, Carnegie Hall. Celia Branz, song, evening, Town Hall.

quite natural in the case of Wilson, as composing has been his successful career for a good many years.

This book in its forty pages takes the pupil far, but in such a manner that any thought of mental strain or effort is completely banished. It is a notably important addition to elementary teaching literature. (Century Music Company, New York.)

Spring Morn, a violin solo, by Frederick Stanley Smith.—It is a real pleasure to the reviewer to find occasionally, in the great mass of music that comes in, a piece that is altogether outstanding. This is one of the sort. The tune is simple and unaffected, easy to play, although it goes to the third position, and is decidedly original. This comment applies to the trio as well as to the principal melody, which is twice repeated, leading to an agreeable development toward the end and to a vivace coda. (White-Smith Music Publishing Co., Boston).

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Saturday, October 11

Philharmonic-Symphony Orchestra, Carnegie Hall. Concert, auspices Poole Zion Society, evening, Town Hall.

Sunday, October 12

Philharmonic-Symphony Orchestra, Carnegie Hall. Walter Giesecking, piano, evening, Carnegie Hall.

Monday, October 13

Florence Easton, song, evening, Carnegie Hall. Arion Singing Society and U. S. Army Band, afternoon, Town Hall. Vernon Bestor and his compositions, evening, Town Hall.

Tuesday, October 14

Alfred Wallenstein, cello, evening, Carnegie Hall. La Argentina, dance, evening, Town Hall.

Wednesday, October 15

Hazel Harrison, piano, evening, Town Hall. Winifred Christie, recital on the Bechstein-Moore Double-Keyboard piano, evening, Carnegie Hall.

Thursday, October 16

Philharmonic-Symphony Orchestra, Carnegie Hall. La Argentina, dance, evening, Town Hall.

Friday, October 17

Philharmonic-Symphony Orchestra, Carnegie Hall. Ruggiero Ricci, violin, evening, Carnegie Hall. La Argentina, dance, evening, Town Hall.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

What Is Ahead for the Piano Business?—A Dealer Starts the Discussion With a Few Searching Questions—An Answer Based on Analysis and Experience

Now that the imaginary line of Labor Day is past, and there has been no miraculous restoration of business, piano men generally seem to feel that they have been misled, and that there is no revival in sight. The writer, however, wants to say that there is a gradual and general uplift as to business and this probably caused by the aroused confidence in the people which may be a realization of the anticipated revival after Labor Day.

Piano dealers, as has been noted before in this department, have been looking forward to a revival in piano selling. Those who have been disappointed up to this time, must remember that all other commercial lines must revive before the uplift is felt in pianos.

There are many dealers who are in doubt as to the future. Here comes a letter from a dealer which seems to mirror the condition of mind of many other dealers. Here is a situation that indicates indecision when there should be decision. The writer is asked for an opinion. He has been giving his opinions for these many weeks, but he is willing to go over the subject again. The following from one of many letters opens the subject. This dealer says in part:

A Query

"I have been reading your articles on piano selling with the idea I could make up my mind what to do as to my own business, in which I have been all my life, for my father started it and it was left to me when he departed this life some fifteen years ago. I know I have what you call 'name value' for our ways of carrying on our business has always been upright and honest. During the past depression, my business has been just the same as others and I can not blame myself for conditions that have lost business. We have been able to just about break even, but I find that this is in reality a loss, for our installment paper has in a measure been absorbed, and to use one of your expressions, 'there has been no replacement'."

"What I want to ask you is, do you believe the future holds anything like a return to the business like we had before the great falling off in piano selling the past few years? Will you answer this and tell me what you believe; or, in other words, 'will I have to start all over again' and follow the example of my revered father when he started in business, and can I build up again as he did?"

The Answer

That house really has "name value." It is located in a city of about one hundred and fifty thousand as the population in the territory that can be worked. If memory serves right, three or four years ago there were eight dealers in that city. Today there are four, and one might say only three, as one of the four left is in financial difficulties. If this dealer goes out of business, there will be left in this center of one hundred and fifty thousand population, three piano dealers. It is easy to see that the one who wrote the letter from which the above is quoted, bids fair to remain in business, if he but holds on and awaits that revival which is slowly but surely coming to this great country. That house went through the trials and tribulations of 1907 and it was in a formative state in 1893. Those two dates will be recalled as of National importance in that there was a great crisis in each of those years that was far more serious in their effects than the one this country has just passed through.

Therefore, our correspondent can feel well assured that if he maintains his business along the lines that it has been run for the past forty years, he will have a profit making business such as has blessed that old name house all these many years,

and which has successfully passed through the panics of the four preceding decades. It may be that during the life of the son of the founder, the business has been easy, and "fifteen years ago" does not cover the panic of 1907, therefore, the present head of the house passed through years that have not brought the cruel depression that has come to this country during the past three years.

It may be true that much of the installment paper has been absorbed in meeting the running expenses of that old house, but certainly the name value is retained, the most valuable consideration in any inventory, but often over-valued by those who wish to profit on the work of those who created a name value, but dishonored the name value through methods that are well known and properly expressed through the bargain offerings, stencils and special sales. That old house has never resorted to such name wrecking policies. It maintained a steady business year in and year out, met its obligations promptly, held its own paper, and carries with it the confidence of the home banks, and has never been compelled to ask for extensions or bought on longer time than the intake of cash would enable meeting of maturities promptly. In another part of this letter, the dealer refers to these facts and they are known to the writer, although, he has never met personally the dealer who writes.

The reputation of this house stands high with the manufacturers and even today its standing with the home banks its name value is untarnished, his credit with the manufacturers high, he should continue in business and he will find that before long there will come to him that flow of profitable business, probably not as large as in the past, but of the nature that will give him good returns and enable him to carry on in a way that will hold him his good standing with his friends and his neighbors.

The Starting Point

There is one thing, however, that at this period the dealer should enter into with microscopic intensity, and that is, has he reduced his overhead and his inventory to that point during these hard times which would have enabled him to tide over without the absorbing his assets in the way of installment paper? It is assumed that his inventory has been reduced, for no dealer could afford to carry a large inventory when business has not been good. It is also taken for granted that collections have not been what they should be and that his past due is above the normal, which would indicate that probably his confidence has weakened and he has not forced collections as he should.

It has been the opinion of the writer that no piano dealer, if he had good installment paper, could fail to make collections for there is the same amount of money in this country today as there was a year ago or two years ago. We must admit that there has been a great falling off as to industrial production and this means an army of unemployed. All this has effected the piano trade in a way that indicates that the unemployed have been unable to purchase the cheap pianos that form such a percentage in the gross production of the industrials. This is proven in the fact that practically every maker of cheap pianos is practically out of business.

The house that is under discussion has always held to high grade makes and did very little, if any, in stencil selling. The paper, therefore, of that house should have brought in a greater percentage as to collections, but it is evident from the figures given by the dealer, he has not had confidence enough to repossess pianos or to have had the strength of mind to force repossessions if people did not meet their payments.

If the dealer was carrying a large amount of installment paper representing the sale of cheap pianos, then would his past due be explained, but the fact that while that house has done a good business, it has not, even in the best of times, struggled for a large gross business, built up through the selling of cheap stencils and no tone pianos.

As to the Future

Answering this dealer's question as to the future, it is the belief of the writer that the future for him is bright and that if he disposes of his business or liquidates it, he will not have enough to enter into another line of commerce, for he has been bred to and raised as a piano man and would find himself helpless in any other line of commerce. The old saying, "once a piano man, always a piano man," is apparent in this, that as a piano man he has been trained to sell pianos, and when he endeavors to sell something else, he finds himself at a loss, a man without experience that he can sell, for the selling of pianos is something so entirely different from that of any other offering in the retail way, that he finds himself helpless and no path in which to turn.

This dealer who makes known his uncertainty, has lost confidence because his way has been so easy in the past, and this is his first "bump." He wants to pull himself together and by a close scrutiny of his statements, the elimination of all overhead that does not produce, the laying aside of probably a pride that is worth nothing, getting down to proverbial expression of "brass tacks," starting in at his home expenses, and carrying it into his business expenses. He will find that in due course of time, there will come that reward which always is obtained by throwing aside false estimates and getting at the truth, which a lot of piano dealers are finding they have lacked the courage to do, fooling themselves with the idea that false figures bolster credit, when in truth, false figures, even though they fool the one who makes them, never fools the keen credit men who are responsible for accommodations.

In his syndicated column "Today," Arthur Brisbane recently said, after commenting on a bad day in Wall Street, and stating wheat had reached its lowest quotation in twenty-four years, "When it is very dark, you may expect the dawn. The man who has most to fear is the one most easily frightened."

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Piano and Musical Instrument Section

"The Creation of a Finer Piano"

A Glimpse of the Lester Factory

Few musicians, perhaps, realize the extent of meticulous planning and skilled workmanship that goes into the building of a piano. It takes years, literally, to make a fine piano when one takes into consideration the intelligent selection of wood and the careful seasoning of the maple, chestnut and spruce, before the actual building of the piano starts. This means planning for years ahead and requires an immense amount of space. One of the best equipped piano factories in the country is located in Lester, Pa., where the famous Lester pianos are produced. Here one can see the art of piano making carried to a high point of excellence. In this thirty acre plant are gathered the finest of materials, skilled workmen and technical experts, and up-to-date mechanical equipment—all items in the process of creating pianos of the highest grade.

Several acres in the plant are taken up with sheds for the storage and seasoning of the wood. From one to two years are required before the wood is ready for use. In the huge sheds there are piled up enough wood to last nearly four years, even if further supplies should be cut off.

It is interesting to note the painstaking care that goes into each and every step in the construction of the Lester grand. The first step is making the rim. The rim is composed of fifteen or more layers of hard rock-maple veneer steamed, glued together, and bent into shape in a massive press. It is then removed, allowed to remain a month for seasoning, and placed in a large kiln. The temperature and humidity of this kiln are held constant by means of automatic controlling instruments. Here in the course of a few weeks the glue dries thoroughly and the last trace of moisture eliminated. The rims are then

veneered with mahogany or walnut, and given several coats of lacquer.

Installing the sounding boards is a delicate operation. The board must be arched like the top of a violin, and securely fastened to the inner-rim. The board must be strong, yet flexible, for the tension of the strings, passing over the bridge, is directly upon it. It is of spruce, of turned-grain construction for strength, and is three-sixteenths of an inch at its greatest depth, gradually tapering off according to scale. The care given to this operation and the excellence of the material used explains why few Lester soundboards develop cracks. Another instance of careful selection is in the fact that the Lester Piano Company makes its own bass strings, not for reasons of economy but to assure the highest quality.

The action used in the Lester grand is the Wessell, Nickel & Gross, the finest procurable anywhere in the world.

A special feature of the Lester grand is the fine sensitive touch, which is actually "built into the piano." This intricate operation involves the individual regulation of each note. As a result the action of the Lester grand is so responsive that even the most delicate pianissimo effects can be produced without the use of the soft pedal.

One of the big reasons behind the well earned reputation the Lester now enjoys is the presence of Paul M. Zeidler, Lester technician, who understands piano tone and how to "build" it as is given to few men to know. Associated with him in this work is Edwin T. Macoomb, also a fine technician, who was formerly associated with some of the leading European piano factories.

The Lester meets with the approval of musicians everywhere, and evidence of this is its choice as the official piano of the Philadelphia Civic Opera Company, the Pennsylvania Grand Opera Company and the Women's Symphony Orchestra of Philadelphia.

The Inventory Tax

The state of Mississippi has thrown something resembling a bombshell into the ranks of its retail merchants by a new piece of legislation designed to increase state revenue by direct taxation on retail business. This is the so-called "inventory tax" which is levied in addition to the regular sales tax of one-quarter of one per cent. on the gross business. The inventory tax as officially promulgated follows the scale printed below:

Stock Sometimes Exceeding	Stock Never Exceeding	Tax
\$300	\$1,000	\$10
1,000	2,000	20
2,000	3,500	30
3,500	5,000	40
5,000	7,500	50
7,500	10,000	60
10,000	12,000	70
12,000	15,000	80
15,000	20,000	100
20,000	25,000	120
25,000	35,000	150
35,000	50,000	200
50,000	75,000	300
75,000	100,000	500
100,000	125,000	600
125,000	150,000	700
150,000	200,000	1,000
200,000	250,000	1,250

This law has aroused a storm of protest, but to little avail. It is predicted that it will mean a radical cutting down of inventories, thus holding up the efficient operation of business. On the other hand there is a fact that few of those who are affected by the legislation seem to realize, and that is the fact that nearly all stores carry along a lot of "dead" stock. With the tax penalty in view it certainly seems that there will be more careful buying and more rigorous cleaning out of inventory "stickers" than has hitherto been the case. In the meanwhile the state of Mississippi needs the money—and is getting it.

Radio Ballyhoo Banned

Cleveland has just passed a new city ordinance forbidding the use of store door loud speakers and other noise making devices for advertising purposes in the main business section of the city. The new regulation, section 2943 of the municipal code, reads as follows:

"That no person shall erect or locate any device, apparatus, radio, ticker or noise-emitting device, in the front part of his premises or in the front of

his premises, in the city of Cleveland, for general advertising purposes or for the soliciting trade or soliciting attention to any goods, wares, merchandise, instrument or device offered for sale which shall by mechanical or electrical means emit any sounds or noises so as to annoy, disturb or attract passers by on the public thoroughfares."

S. L. Curtis to Handle New Line of German Harpsichords

S. L. Curtis, enterprising New York piano dealer and U. S. representative for the Grotrian-Steinweg piano, returned to this country on September 22 after a month and a half abroad. The trip was in the nature of a combined business and pleasure tour and took Mr. Curtis to Germany, France, England, Austria, Switzerland, Belgium, Holland and Czechoslovakia. While abroad Mr. Curtis arranged to take the American representation for a full line of modern harpsichords and clavichords, made by the famous old German house of J. C. Neupert, of Bamberg. These instruments are beautifully made with all the advanced knowledge of modern piano making added to the old world charm of the instruments themselves. The first shipment of harpsichords and clavichords will be on exhibition in the Curtis warerooms on Fifty-seventh street the latter part of October.

The piano business abroad, said Mr. Curtis in speaking of his observations on his trip, is in a bad condition. Few pianos are being sold in European countries, due to general business depression and the consequent unemployment, and the export trade has not reached anything near its pre-war proportions. There are many rumors of dissolutions and combinations that indicate a general housecleaning within the trade with the weaker and less progressive firms being hardest hit. As an interesting sidelight of his trip Mr. Curtis is proudly wearing in his coat lapel an unusual insignia, a diamond and platinum pin modeled upon airplane propeller. It was presented to him by the general manager of a German air transport company in recognition of the fact that Mr. Curtis traveled more "air miles" in the company's passenger planes than any American to visit Germany this year.

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Casein Glues—Manufactured, tested and proved right by men long experienced in selecting and blending casein waterproof glues. Grades that will meet every specification for aircraft or any plywood. **Special development Sheet Metal Veneer Glue** for gluing metal, hard rubber and other materials to wood. Also Casein Sizing Glue.

Liquid Glues—For Cabinet Work—Label Work on Wood or Tin—or what you will.

Linoleum Cement—Waterproof or Regular.

Core Filler—Dry or Paste for filling holes and cracks in cores, floors, etc.

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